

JULY 14, 1931

MOTION PICTURE HERALD

*Exhibitors Indict
Simultaneous Runs
As a Basic Trade
Practice Problem*

*Patent Settlement
May Bring More
Color to Screen*



REVIEWS (In Product Digest): ON MOONLIGHT BAY, CATTLE DRIVE, THE BIG BUSHY, ROMANCE
TOWN, MANIACS ON WHEELS, THE HOODLUM, THE DAKOTA KID, SAVAGE DRUMS. (In News Section):
THE LAW AND THE LADY.

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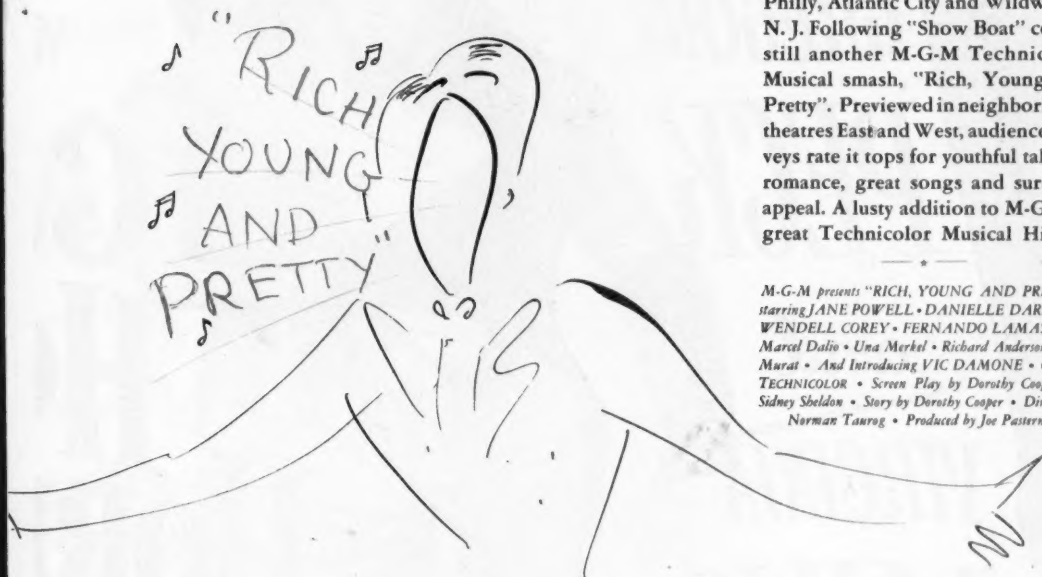


NOTHING WRONG WITH THE MOVIES

M-G-M's TECHNICOLOR MUSICAL PARADE MARCHES ON!

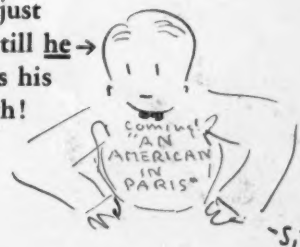
At press time M-G-M launched its famed "Show Boat". First 3 days does "Caruso" and "King Solomon" biz in Frisco. Best in 6 years in Detroit. Tops M-G-M's biggest in Philly, Atlantic City and Wildwood, N. J. Following "Show Boat" comes still another M-G-M Technicolor Musical smash, "Rich, Young and Pretty". Previewed in neighborhood theatres East and West, audience surveys rate it tops for youthful talents, romance, great songs and sure-fire appeal. A lusty addition to M-G-M's great Technicolor Musical Hits!

M-G-M presents "RICH, YOUNG AND PRETTY" starring JANE POWELL • DANIELLE DARRIEUX • WENDELL COREY • FERNANDO LAMAS • with Marcel Dalio • Una Merkel • Richard Anderson • Jean Murat • And Introducing VIC DAMONE • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Sidney Sheldon • Story by Dorothy Cooper • Directed by Norman Taurog • Produced by Joe Pasternak



THAT AN M-G-M MUSICAL CAN'T CURE!

And just
wait till he →
opens his
mouth!



Extra! Unheralded, unannounced, two surprise Previews of M-G-M's famed "QUO VADIS" to thunderous ovations at Berkeley and San Francisco, California. Truly the opening shots of a Fame to be heard 'round the world! (See LOOK, out July 17th, for "Quo Vadis" section, biggest ever given a motion picture.)

ALL THE SEAS OF THE WORLD

GREGORY
PECK
and
VIRGINIA
MAYO

W.
G.
H.
HORI
Te.



ARE ITS STAGE!



The next
WARNER BROS. PICTURE
will be
**CAPTAIN
HORATIO
HORNBLLOWER**
color by *Technicolor*



LOOK FORWARD!
GO FORWARD!

**F
O
R
W
A
R
D**

GREGORY PECK
VIRGINIA MAYO

**"CAPTAIN HORATIO
HORNBLLOWER"**

directed by RAOUL WALSH
Screen Play by Ivan Goff &
San Roberto and James Macpherson
From the Novel by C. S. Forester

FARLEY GRANGER
RUTH ROMAN
ROBERT WALKER

ALFRED HITCHCOCK'S
**"STRANGERS
ON A TRAIN"**

with Lee & Correll
Screen Play by Raymond Chandler
and Cassin Edwards

RANDOLPH SCOTT
"FORT WORTH"

color by TECHNICOLOR
also starring DAVID BRIAN
PHYLLIS THAXTER
directed by EDWIN L. HELLMAN
produced by ANTHONY HELLER
written by JEDD FORD

DORIS DAY
GORDON MACRAE
"ON MOONLIGHT BAY"

color by TECHNICOLOR
with JACK SMITH
directed by ROY DEL RUTH
produced by WILLIAM JACOBS
Screen play by JACK ROSE
and MELVILLE SHARVETSON
Musical Direction Ray McModis
Musical Numbers Staged &
Directed by LeRoy Prinz

**"JIM THORPE
ALL AMERICAN"**

starring BURT LANCASTER
and CHARLES BICKFORD
STEVE COCHRAN PHYLLIS THAXTER
directed by MICHAEL CURTIZ
produced by EVERETT FREEDMAN
Screen Play by Douglas Warner and
Everett Freeman Music by Max Steiner
Jim Thorpe, Technical Advisor

"FORCE OF ARMS"

starring WILLIAM HOLDEN
NANCY OLSON FRANK LOVEJOY
with JANE FARRAR - DICK WAGNER
directed by MICHAEL CURTIZ
produced by ANTHONY HELLER
Screen Play by OWEN JOHNSON Music by Max Steiner

The Pulitzer Prize
and Critics Award Play

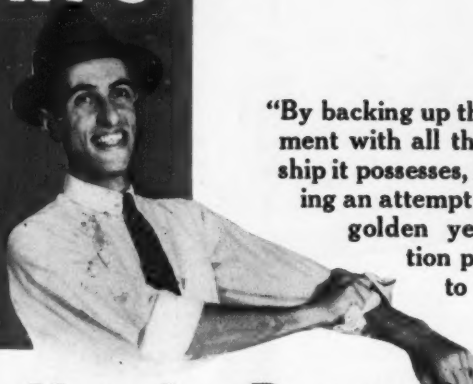
**"A STREETCAR
NAMED DESIRE"**

An ELIA KAZAN Production
Produced by CHARLES K. FELDMAN
starring VIVIAN LEIGH
and MARLON BRANDO

directed by ELIA KAZAN distributed by
WARNER BROS. PICTURES
Screen play by TENNESSEE WILLIAMS
Based upon the Original Play "A Streetcar Named Desire" by
TENNESSEE WILLIAMS
As Presented on the Stage by James Moyer Company



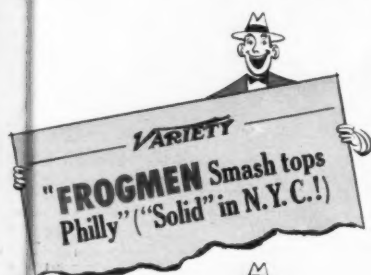
THE INDUSTRY'S GREATEST OFFENSIVE IS REALLY ROLLING!



"By backing up the entertainment with all the showmanship it possesses, 20th is making an attempt to bring the golden years of motion pictures back to the industry and public."
—Boxoffice

AND HERE'S HOW IT'S PAYING OFF!

(Look at the Variety B.O. Record — issue July 4)



And the Payoff's coming soon on "MR. BELVEDERE RINGS THE BELL"

"NO HIGHWAY IN THE SKY" • "MEET ME AFTER THE SHOW"—Technicolor

"PEOPLE WILL TALK" • "MILLIONAIRE FOR CHRISTY"

and "DAVID AND BATHSHEBA"—Technicolor.



"The Happiest Reading in the Industry!"

There's No Business Like **20** Business!

CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 184, No. 2

July 14, 1951



A Noble Experiment

FIVE years have passed since the headquarters of the Motion Picture Association of America was moved from New York to Washington. Such a period would seem to be a reasonable one for a trial of the experiment. The results should now be evaluated.

On the basis of what might be considered the first Five-Year Plan in Washington, and present prospects, it seems desirable that the MPAA board should consider reestablishing the operating headquarters of the organization in New York City. The organization, as the Motion Picture Producers & Distributors of America, had its chief office in New York from its founding in 1922 until 1946.

It is not suggested that the MPAA does not need a Washington office. A branch office in Washington is essential in these days of mounting governmental impact on commercial business of all kinds. But the Washington office should be concerned only with industry matters in Washington and should not undertake to direct the entire MPAA operation with its major concerns in New York, Hollywood, in the key exchange cities and, in a real sense, everywhere American films are shown.

The issue of the location of the MPAA headquarters is by no means identical with the question of the effectiveness of Mr. Eric Johnston. Before Mr. Johnston went on leave to become Administrator of the Economic Stabilization Agency, it was clear—despite his many important achievements—that the passing of years had been accompanied by a growing remoteness of the MPAA headquarters from the principal scenes of industry activity.

IN contrast with New York (which is the chief exhibition center of the country and also the seat of top company management, finance and distribution) Washington has little, aside from the local industry, but the U. S. Government and groups, foreign and domestic, that have business with the Government. It is widely believed that long exposure to the Washington "climate" has never proved a stimulant to business enterprise. Inevitably the bureaucratic viewpoint tends to supplant the commercial viewpoint. Any elaborate business representation in Washington tends, sooner or later, to get itself regarded as a lobby.

Visits to Washington of top MPAA executives, briefed on the subject in hand, by a small permanent resident staff, could perhaps be even more effective in contact with the Government than under the present arrangement. In any case, location of the MPAA headquarters in New York would provide an opportunity for the chief executives concerned to give greater attention to problems other than government relations and provide better control of the organization's far-flung activities.

The Washington headquarters of the MPAA has been at a disadvantage in contact with exhibition and has had too little operational contact with its branches and affiliated organizations. The Association of Motion Picture Producers and the Production Code Administration in Hollywood are less articulated with the parent organization than necessary to meet the swiftly changing conditions of the times.

New York as the business center of the industry is the scene

of the greatest need and the greatest opportunity for the headquarter station of the industry's principal production and distribution association.

■ ■ ■

Drive-In Indictment

INDICTMENT of six drive-in theatre corporations and two individual exhibitors in Chicago for alleged admission price fixing has caused something of a shock in exhibition circles accustomed to anti-trust suits against distributors, affiliated theatres and large circuits.

The theory of the Department of Justice in the case was outlined by Attorney General J. Howard McGrath in these words: "Now that the major factors in the motion picture industry have been compelled by court action to conform their practices to the anti-trust laws, there is nothing to justify independent exhibitors in fixing admission prices."

Provided the court upholds the view of the Justice Department that all exhibitors are engaged in interstate commerce and hence under the Federal anti-trust laws, there is no doubt that any proved conspiracy to regulate admission prices, directly or indirectly, will be stopped and the corporations and individuals concerned will be subject to punishment. Exhibitors, however, operating within a state have not conceded that they are in interstate commerce.

Exhibitors should understand that they are free to charge any admission they wish, and there is no reason why their scales may not be identical with those of competing theatres, provided only that they may not conspire with their competitors. This applies equally to drive-in operators as it does to regular theatres. The indictment in Chicago citing drive-in admissions on a per person basis does not mean either that such a plan or the alternate, a per car charge, is *per se* illegal.

■ ■ ■

Q In these days when so many seem to feel that this industry knows no way of settling disputes except through litigation, the annual report of the Title Registration Bureau of the Motion Picture Association is comforting. During the year 500 titles offered for registration were protested. Out of that number all but eight of the protests were settled by negotiation between the companies concerned. In the eight other disputes the issues were settled through arbitration. A total of 146 non-member firms have used the Title Registration Bureau of the Association, registering approximately one-third of all titles covered.

■ ■ ■

Q One odd result of the Jackson Park decree in Chicago is that Federal Judge Michael L. Igou has become a film critic. Jurists of another era would certainly be amazed and shocked at a court determining that "Captain Horatio Hornblower" may play six weeks in the Loop and "A Streetcar Named Desire" only two weeks merely after reading descriptions of the films written by the opposing attorneys! The more judges become involved in the day-to-day operations of the motion picture business the more harm will be done not only to the trade but to the prestige of the courts.

Letters to the Herald

Reviewers and Relations

TO THE EDITOR:

There are two subjects concerning our industry that have been a source of amazement to me for some time now.

1. Over-critical reviewers.
2. Public relations.

Taking them in order, I noticed a story in one of the trade papers this week concerning what the paper calls Minneapolis' "most hated" critic. Evidently the exhibitors out there have created a Frankenstein monster that threatens to devour them.

This is not an isolated instance. It has happened before and it will happen again many times over unless the industry learns not to pamper these wits who write for the edification and amusement of their editorial staff co-workers, and the selected few who choose to call themselves "Intelligentsia."

These intellectual snobs frown on such plebeian entertainment as motion pictures, radio soap operas and TV, considering them beneath their mental dignity, yet continue to earn their living from these same common forms of entertainment.

The fault lies not with these persons, but with ourselves. What other industry has to tolerate damaging reviews of their product in a newspaper? None. No other industry would spend hundreds of dollars on an ad in a paper extolling the merits of their product, when on the same page is a review that says in effect, "Don't go. Don't waste your money. What the man says in his ad is a lie." Yet week after week it happens.

"Unnecessary" Evils

The principal purpose of the reviewer is to report on the entertainment merits of the picture, not to find fault with the camera angle, the script, the technical aspects of the film or the mentality of the producer. Critics of this ilk, contrary to what many in the industry might think, are not necessary evils, they are unnecessary evils and hypercritical activities on their part should not be tolerated. The solution to the problem lies with the entire industry and not just Minneapolis or any other single city in the country.

Less fawning upon, and more arguing with these egotists, might relegate them back to their proper channel, which is reporting.

Taking up the matter of public relations, it seems to me of late there has been much agitation on the part of industry leaders concerning this subject. They have the right thought but they have overlooked the

greatest medium of all, believe it or not, motion pictures.

The industry reels that were shown in the theatres recently were a start in the right direction but they confined these reels to the people who already are fans and I am sure they needed no selling. Many of our biggest commercial industries can give us a good lesson in how to build customers, present and future. The Baltimore and Ohio Railroad is one example. They spend money and much of it, making industrial reels aimed at all age groups.

They make reels showing the benefits of the B & O's facilities to commercial users. They make scenic and historical reels for showing to service groups, women's clubs and fraternal organizations, all people that at some time in their lives use a railroad.

For school children they make cartoons, their most recent one showing what happens to children who play on railroad property, endangering their lives, showing what happens to children who commit vandalism by throwing rocks and shooting guns at passing trains, and they show them in schools along with a special lecturer who has a well written talk and is able to answer questions immediately after the showing.

It might be a thought for COMPO and the industry in general to remember that these clubs, groups and school boards welcome these pictures and lectures. It might be that a special industry group could be set up to make these reels and send them out accompanied by smart intelligent speakers for showing around the country.

It would help the industry get its message across to many, many people who now do not attend motion picture theatres and surely, no other industry has the facilities for doing this job via motion pictures that the motion picture industry has itself.—**JACK SIDNEY, Director of Publicity, Loew's Baltimore Theatres, Baltimore, Md.**

Watch Equipment

TO THE EDITOR:

I have been in show business since 1919, with a short spell in Florida real estate and drugs. I seldom sit down and write what happens for it seems that I never get caught up with the regular routine. You may think I'm kidding about that but it is true. Now that we have prospects of a war (another one) we have more work than ever watching equipment wear and tear.—**I. C. HOLLOWAY, Center Theatre, Lenoir, N. C.**

Free Admission

TO THE EDITOR:

An amen to M. A. Lightman, president of Malco Theatres, for his letter on drive-in admissions.

It's the little people who are potential movie patrons for a sound future in the motion picture industry. Yet those close to exhibition are seeing that structure rapidly torn away. Most assuredly they (the drive-ins) advertise "all under 12 free" yet we hear parents of 14-15 and 16-year-olds boast that their small-of-stature child in this age bracket never has to pay at the drive-in. Not only is respect for motion pictures jeopardized but morals are also involved with this cheat-and-chirp attitude.

The free pass goes beyond children. The purchase by a family of a bag of corn (25 cents) entitles an adult in the group to a free pass. (This is just one of the many examples in action.) The drive-in is a definite need and surely acceptable to the indoor exhibitor but only if the former operates fairly and sensibly and does not blindly destroy the elements that have made the industry magnificent.—**C. J. OTTS, Wakea Theatre, Waskom, Texas.**

India Schedule

TO THE EDITOR:

I have just read Mr. Meyer Stanzler's letter in the MOTION PICTURE HERALD of May 5, 1951.

I think readers like him would be interested to know the schedules followed in India regarding the show timings. Two shows daily, at 6 P. M. and 9:30 P. M. is the regular pattern all over the country. The first show may start at 6, 6:15 or 6:30 P. M. also. Matinees are held on holidays commencing at 2:30 P. M., 3 P. M. or 3:15 P. M. according to the length of the pictures.

In the opening weeks of every new picture there will be three shows on all days—matinee, evening and night.

There is no bar on late coming. But there would not be anybody coming in after about 10 minutes because from then on the full length feature would start and go on until the end of the show. There is no habit of people coming in while the show is on. They come in for one of the two shows or for the matinee, definitely settled that way. And so his suggestion of having only two shows at 2 P. M. and 8 P. M. may not create any difficulty, if slowly introduced, I suppose.—**P. P. NAMBIAR, Gemini Studios, Madras, India.**

MOTION PICTURE HERALD

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Developments and trends that shape the motion picture industry's future.

► Some of the companies are coming around to the view that it is more profitable in the long run to open their slightly more sophisticated product in "art" houses for prolonged runs rather than chance its falling down at a regular theatre. The news that Metro has booked "Kind Lady" to open at one of the Trans-Lux houses in New York is indicative of that trend which that particular company established with "Teresa."

► National Production Authority film branch officials, openly pleased at the allotments given industry firms for the third quarter under the controlled materials plan, are keeping their fingers crossed as to whether the good luck will continue.

► Film people who are following the demonstrations of color television will want to know the extent to which color film can be utilized on the air. So far neither CBS nor RCA have gone beyond the experimental stages in broadcasting color footage and there are indications that the broadcasters may meet with some serious problems involving light intensity and projection technique once they attempt to transmit film for color reception.

► The lift that a touch of good news can give the industry was apparent this week in the exuberant ad placed in the trade press (see back cover) by Columbia congratulating MGM on the long run of "The Great Caruso."

► The one-month stop-gap extension of the Defense Production Act, passed last week by Congress, assured the continued exemption of film rentals and admissions from price control regulations. Permanent extension of the Act now

under consideration in the Senate and House of Representatives also preserve the exemption and no move has developed to change the provision.

► Look for the studio labor unions, composed largely of men who've grown up with the industry and aged just as steadily, to hold out long and hard for a pension-fund provision in the upcoming contract negotiations with producers, who've done the same and just might comply.

► Postponement of the September 17 date set for the start of the Federal Communications Commission's theatre television hearings grows more likely as other FCC hearings set for this month get pushed back into August.

► Observers are predicting big things from RCA's smart appeal to the public to register its reaction on the reception of the electronic color broadcasts on their regular black and white sets.

► Pressure for favorable motion picture news items in newspapers and columns is making itself felt. Lynn Farnol of the New York M. P. Organization points proudly to a Walter Winchell paragraph this week which contrasted good film business with the doldrums in the theatre, radio and television, mentioned that the industry's best pictures are being released, and concludes, "They haven't built air conditioning into TV sets yet."

► Some of the industry's heaviest exploitation artillery is being lined up for late summer releases. Exhibitors can expect some spectacular material, for instance, on 20th-Fox's "David and Bathsheba", Paramount's "A Place in the Sun", and MGM's "Quo Vadis."

► A shift in public attitude toward the motion picture industry is apparent in Wall Street, always sensitive to currents and undercurrents. Market letters now are very bullish on the film industry, in marked contrast to the pessimism prevalent a few months ago.

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This week in pictures



AT THE HOLLYWOOD Coordinating Committee luncheon during which General Albert Wedemeyer, seated, center, praised industry volunteers entertaining overseas. With him are George Murphy, standing, Committee president; Dick Powell, and Y. Frank Freeman.



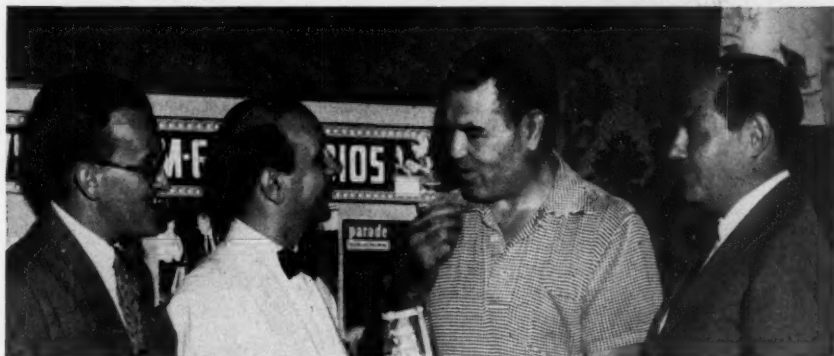
HAROLD LAKE, comptroller of J. J. Parker Theatres, Portland, Ore., has been elected commander of American Legion Post No. 30, Gresham. He long has been active in Portland civic affairs.



MICHAEL CURTIZ, center, was luncheon guest last week of Harry and Jack L. Warner, left and right. The occasion: the director's 25 years' uninterrupted association with Warner Brothers.

CEREMONIES, left, at the reopening last week in New York of the old Strand Theatre as the new Warner Theatre. Voice of America representative Robert Campa interviews Major Albert Warner. Onlooker, center, is Mort Blumenstock, advertising-publicity vice-president.

A PERSONAL APPEARANCE, one of many for Alfred Hitchcock, director touring with his latest, Warners' "Strangers on a Train." At the table in Kansas City, he is seen, left, with, seated, A. H. Blank, Tri-States chief, and Elmer Rhoden, Fox Midwest head; and, standing, Lawrence Lehman, RKO Missouri Theatre manager, and L. McKecknea, Tri-States treasurer.



AN EXPERT, Jack Dempsey, looks at theatre television of prize fighting, at the Loew's Century, Baltimore. In array are Jack Sidney, publicity, Loew's Baltimore theatres; Joseph G. Smart, city manager; Mr. Dempsey; and Eugene Picker, of the Loew's New York home office, who was host to Mr. Dempsey.



AN EXHIBITOR AND HIS FAMILY, on the RKO lot. Mr. and Mrs. Claude Mundo and their daughter Claudette are seen on the set of "Overland Telegraph." Their host, star of the picture, is Tim Holt, who introduced them to other members of the company. Mr. Mundo, a Little Rock exhibitor, is a director of the Independent Theatre Owners of Arkansas.



THE WINNER, of the national Warner Theatres showmanship contest is Bob Bowman, manager of the Warner Theatre, Erie, Pa. In the picture above, he receives his \$1,000 Bond from district manager James Totman, center right. Flanking them are Milford Parker, manager of the Strand, Erie; and Henry Rastetter, manager of the Columbia, same city. Mr. Totman won the \$250 Harry Kalmine prize as winning district manager.



BREAK between scenes during the location filming of Darryl F. Zanuck's "David and Bathsheba" is enjoyed by Raymond Massey and Gregory Peck, left. Susan Hayward also stars in the Technicolor epic, which is being heralded by three nationwide tours and a \$1,250,000 ad campaign.

CLIFTON WEBB, Zero Mostel and director Henry Koster chat on the set of "Mr. Belvedere Rings the Bell," latest and reportedly the best of the Belvedere series. The hilarious comedy, which is based on the Broadway stage hit, "The Silver Whistle," will go out to theatres next month.



DESERT CHAT is enjoyed, right, by director Henry Hathaway and James Mason during a lull in the filming of "The Desert Fox," 20th Century-Fox's screen version of Brig. Desmond Young's current best-seller about the fabulous Gen. Erwin Rommel.



PEOPLE WILL EAT, as well as talk, with Jeanne Crain proving the point by filling her tray to the brim on location for "People Will Talk," above, the new Darryl F. Zanuck-Joseph L. Mankiewicz comedy-drama. Cary Grant also stars in the unusual film, which is set for September release.

BIG SPLASH, right, gets Fred MacMurray ready for a scene for "A Millionaire for Christy," Bert Friedlob's independent production due shortly to make a bigger splash in theatres from coast to coast. Eleanor Parker also stars in the fast-paced comedy, which will be released by 20th Century-Fox.



(Advertisement)

EXHIBITORS PUT FINGER ON SIMULTANEOUS RUNS

Cite Problem as One of Key Factors in Disturbing Clearance Situation

Ask an exhibitor any place what's wrong with the business and his answers will range from high film rentals, to no customers, to television, but the one thing they all agree on is that something drastic has happened to the distribution and clearance pattern.

Most of what has happened stems back to the first Consent Decree and the trade practice patterns including picture-by-picture selling, competitive bidding and the requirements for granting of runs, which evolved from that and the subsequent court edicts in the New York anti-trust suit. One result of that evolution has manifested itself particularly in large cities and involves the key neighborhood runs.

Sharp Scramble for Runs Has Developed Widely

In many cities varying degrees of chaos have resulted from the shifting of runs out of the former fixed pattern of release. The scramble for runs among both new and old theatres has developed in some cases to the point that all former zones of competition have been lost in the shuffle and some top pictures are playing in almost all the better neighborhood houses simultaneously.

Recently Al Lichtman, distribution director of 20th Century-Fox, told the company sales force in convention at Los Angeles that 20th-Fox was prepared to change radically its release pattern in any area where exhibitors could prove that present practices were harmful to the business.

Exhibition's unanimous belief that the simultaneous runs were the key to many of the industry's problems of today is apparent in the theatre owners' reactions to Mr. Lichtman's promise. Here are some typical ones.

Typical Comments of Key City Exhibitors

EARL J. HUDSON, president, United Detroit Theatres: "It is a situation that has been with us for some time but I feel that recently it has been getting progressively worse. There is no use telling the public that 'Movies are better than ever' and then cramming particular shows down their throats. The best picture in the world doesn't appeal to all people. Unless they have a reasonable selection, many are going to stay away."

DILLON KREPPS, manager, United Artists, Detroit: "People have no choice any longer. . . . Pictures could be staggered. Let one area play two pictures and an opposite area play another set. Then they can switch

(Continued on following page)

PHILADELPHIA EXHIBITORS IN ATTACK ON FOX PRACTICES

Al Lichtman, originator of the sliding scale and a long-pressed friend of exhibitors, now Twentieth Century-Fox's director of sales, came to Philadelphia Wednesday with a hammer in one hand and an olive branch in the other. He used both.

Mr. Lichtman for three hours faced an angry audience of exhibitors disturbed over poor business and especially over alleged arbitrary treatment by the local 20th-Fox branch. They had assembled at the Hotel Broadwood on the invitation of Eastern Pennsylvania Allied and under the leadership of Sidney Samuelson and after a previous meeting June 5 at which they had voted the company the most unpopular.

They were bursting with specific questions and lost little time in opening their attack immediately after Mr. Lichtman finished his introductory talk. In that talk and in meeting questioners, Mr. Lichtman said his company needed cooperation to meet the current situation.

Profits Called Insufficient

"Today we are like the blind leading the blind," he said. "We would share profits to help others. But the best companies in this business are not making sufficient profit and are worrying whether they can make dividends. Mr. Skouras and I have made seven trips to studio to cut costs there, and have not been very successful.

"We must have unity, not attacks on one company. You should be grateful they exist. If you keep on abusing them, you won't have them. They will consider selling out to television."

Mr. Lichtman remarked that after receiving recently a list of things wrong with the industry he wrote to Trueman Rembusch about courses of action which he advocated: One exhibitor organization, especially possible now with the circuits divorced from distributors; one distributor organization; a joint conciliation board of representatives of both, as in England; the harnessing of television, such as large-screen television; the development of a better public attitude, such as the drive in Texas, and better pictures, which are being made.

"Those are the methods," he said. "The only way I could meet every exhibitor's demand would be to go broke. Receipts in some areas are terrible, especially in our own theatres in Southern California, where the only profit is being made on highly-efficient concession business. If I could af-

ford it, I would like to buy your good-will. But I don't believe in buying it. A square deal doesn't mean I have to be a charity agent. We will fight for the right to put a price on our product so long as we are in business."

Larry Woodin, Wellsborough exhibitor, called the talk irrelevant. He said his understanding of trade figures on company profits differed and added that with fair terms there would be no lawsuits and he complained 20th-Fox exploitation was on first runs alone.

Mr. Lichtman replied company policy was to meet exhibitors in advertising dollar for dollar.

Harold Cohen, Lewiston, outlined the elimination of the sliding scale. Mr. Lichtman replied A. W. Smith, Jr., without his knowledge, apparently was responsible and the scale would be re-instituted on the basis of honest accounting. Harold Hirschberg, Bethlehem, was told CPA figures previous to scale elimination would stand.

Milton Rogasner, Philadelphia, complained Mr. Lichtman did not understand local conditions and criticized the company's change of key situation. Mr. Lichtman said the changes were based on experience elsewhere and because the company was faced with lawsuits.

Local Manager Replies

Other exhibitors who spoke were Harry Perelman, Philadelphia, and Harold Kleinman, Philadelphia. Sam Diamond, local 20th-Fox manager, said he never refused justified requests for adjustment and insisted extended playing time was to protect company investment. Arthur Silverstone, who accompanied Mr. Lichtman from the New York office, expressed the same viewpoint and backed Mr. Diamond's authority to deal with the local situation.

Mr. Samuelson at the outset complained sliding scales had been chipped and then eliminated, flat rental and percentage allocation raised and few adjustments given, and others delayed because the 20th-Fox home office had to approve, that preferred time was forced, playing time over-extended, demands for CPA audits for adjustment and blind checking increased.

At the meeting's end, he said the points he raised were largely unanswered.

Jack Greenberg presided, assisted by Edward B. Gregory. Approximately 100 attended.

RUN PROBLEM

(Continued from preceding page)

around. No two nearby theatres should play the same picture at the same time." Mr. Krepps added that saturation booking is often used to squeeze the maximum out of an admittedly poor picture in the shortest possible time; good pictures are penalized, since by the time word-of-mouth gets around the picture is gone and advertising wasted.

Envisions An Exchange Of Available Product

FRANK DOWNEY, manager, MGM exchange, Detroit: "At the present time the situation is perfect to put . . . a plan into effect whereby theatres on the east side of town play one set of pictures and theatres on the west side play another. Then they exchange. This way the public gets a variety of pictures to choose from, box office is healthy and people get more enjoyment."

SAM CARVER, independent exhibitor, Detroit: "If it (the plan that may result from proposed discussions between Mr. Lichtman and exhibitors) works, we'll go all out on it. If it doesn't, we'll go back to the old plan."

GEORGE J. GAMMEL, president of the Motion Picture Theatre Owners of New York and head of the Gammel circuit in Buffalo: "It is obvious that if every theatre played day and date it would mean patrons had to see the picture then or miss it. . . . We also have the other extreme, where each theatre had clearance over a subsequent run and then it might take six months or more for a picture to clear a city like Buffalo."

"There must be a happy medium somewhere between the extremes and theatres sharing runs in separated parts of a city would seem the best way to play off pictures, provided minimum clearance was maintained between runs."

SHERILL CORWIN, president, Metropolitan Theatres Corp., in California and member of the Southern California Theatre Owners Association which recently discussed alleged trade malpractices with the Justice Department: "If sincere he (Mr. Lichtman) can greatly improve some of the conditions we discussed with Department of Justice officials. The practice of simultaneous runs has shortened the exhibition life of a picture to about 28 days in this territory. If he can encourage exhibitors to drop back in their playdates, and will reduce rentals for the subsequents so they will have a reason for dropping back, a great good will have been accomplished. So long as all exhibitors are compelled to meet the same rental terms, however, my personal opinion is that they will continue to demand to run the pictures on even terms as regards playdates."

Changes Favored In Cleveland Area

In Cleveland, there was divided opinion about simultaneous runs, although most exhibitors favored Mr. Lichtman's proposal to change conditions. It was also stated that there was bad public relations not to give a patron a

RUN CONTROL BILL GAINS IN ILLINOIS

The Illinois House of Representatives has approved a measure that would require motion picture advertisements to designate whether a particular film had been shown previously in a particular territory. The bill, which has been sent to the state Senate, requires that all ads designate in print "at least half as large as any other used in the advertisement, whether a film is second, third or fourth run." According to Rep. Hubert D. Considine, the bill would "enable people to demand and receive a better class of entertainment."

choice of pictures. Following are some comments.

ABE KRAMER, Associated Theatres: "When all second run houses show the same picture at the same time they lose the patron who has seen it downtown and also the patron who isn't interested in the type so treated. And it's always hard to win back a lost patron."

JACK SHULMAN, owner of theatres in Cleveland and Painesville: "All theatres want a picture, especially a big picture on the availability date. This automatically creates a multiple run situation which we know has public disapproval."

TED VERMES and ALBERT VERMES, owners of a group of deluxe Cleveland neighborhood houses: "Multiple runs are all right for strong box office attractions but bad for average pictures."

JOE REMBRANDT, Center-Mayfield theatre: "The added publicity of multiple runs helps the box office of all participants."

VINCENT R. MCFARL, general manager of the Shea circuit in Buffalo: "We here in Buffalo have not had to contend with simultaneous first runs as they have in some cities, but it is a common occurrence to have six or more houses playing the same picture at the same time in the subsequent runs. This has become more pronounced with the opening of the drive-in season, and often we find ourselves in a position where

THE SOLUTION

Regarding the problem of simultaneous runs and a possible solution, Ted Fleischer, assistant treasurer and head buyer and booker of Interstate Theatres Corp., had this to say:

"This subject was brought up at the 20th-Fox Showmanship Meetings in Chicago over a year ago, and I am reminded of what an exhibitor from New York said at that time. He said, 'I am very much in favor of reducing the number of simultaneous runs provided that my theatres play earlier, and my opposition plays later.'"

we have to resort to the practice of bicycling prints."

GERRY GERMAIN, manager of Dipson's Palace, Jamestown, N. Y.: "If Mr. Lichtman is referring to New York and the city runs, I think he is right. If he is referring to area simultaneous runs, I do not think it makes the slightest difference."

JOSEPH REYNOLDS, manager, St. Cloud Oriental theatre, Milwaukee: "The stagger system is better and would help."

He Wants His Pictures As Soon As Possible

A. PROVINZANO, Pix Theatres, Milwaukee: "Getting a picture as soon as possible" is his position.

ARTHUR LOCKWOOD, president, Lockwood and Gordon Enterprises, Boston: "There is much logic to this (Mr. Lichtman's) position, but unfortunately the prospects of accomplishing the objective do not seem favorable. In the first place, there are legal ramifications, if an exhibitor enjoying a certain availability is moved back without his consent."

"Where all exhibitors involved agree to experiment with staggering availabilities, rather than running day and date, there may be a possibility of working something out, provided that the theatres involved have a sufficient selection of pictures."

SAMUEL PINANSKI, president of American Theatres Corp. in New England: "It is basic that subsequent run exhibitors should be permitted to play on the earliest possible date after first runs. . . . It is my considered opinion that prints should be made available in sufficient numbers to exhibitors, in order that contractual obligations for product in question may be liquidated on the earliest possible availabilities."

NATHAN YAMINSKI, head of Yamins circuit, Boston: "I agree . . . with Al Lichtman's analysis of the inadvisability of the practice of continuing numerous simultaneous runs on a given picture in one city or community. His reasoning is sound, that the public is given very little choice as to the type of entertainment they are to see, with the natural result being a tendency to destroy the movie going habit."

12,769,300 Television Sets in U. S. June 1

The United States had 12,769,300 television sets installed as of June 1 and sets are operating in approximately 30 per cent of all U.S. homes and 47 per cent of all U.S. homes in TV reception areas, the research division of NBC reported last week. A year ago there were 6,214,100 sets installed and approximately 15 per cent of all U.S. homes had sets. The new total represents a 269,400 gain in TV installations during May alone. New York leads the 63 television markets with 2,390,000 sets. There are 107 stations in 66 cities on the air, 73 of them connected by the Bell network. The latter figure does not include several stations in Los Angeles and three in San Francisco which are connected via AT & T circuits.

SETTLEMENT OF PATENT SUIT FREES NEW COLOR

3-Color Additive Process on Lenticulated Film Is Available for Licenses

By GEORGE SCHUTZ
Editor, *Better Theatres*

Persisting through more than two decades with stamina possessed by no other additive method, the lenticular process of producing motion pictures in color, which has been greatly advanced technically during the last few years, is now free of patent complications that had to be removed before the industry could ultimately test its advantages.

Long regarded as capable of producing high quality of color, the lenticular method, despite formidable technical difficulties, has survived the adoption of subtractive processes because of the greater economy and facility it has seemed to promise.

Patent Settlement Opens Way for Licensing

Its general availability through licenses under the various patents was announced this week as a condition of the settlement of the suit of the Keller-Dorian Colorfilm Corporation of New York, against the Eastman Kodak Company, Technicolor, Inc., and the Technicolor Motion Picture Corporation. George J. Schaefer, president of Keller-Dorian, said that the agreement replaced previous license agreements, entered into in 1927 and 1930 by Keller-Dorian and Eastman, with new ones for a period of 15 years, covering the Keller-Dorian, the Kisllyn and Eastman patents on the lenticular process.

Licenses under all of these patents have been made available for commercial applications through Lenticolor, Ltd., a New York corporation recently formed for this purpose, with Hermann G. Place, president of the General Precision Equipment Corporation, as president; Julian Hagen, vice-president of Keller-Dorian in the same post of the new company; and Mr. Schaefer as a director.

Eastman Kodak Ready To Supply Raw Stock

Eastman has been granted a license to make lenticulated film and will produce it for anyone desiring it, according to Don Hyndman of the company's motion picture division.

The degree to which the licensing arrangement allows appraisal of lenticular color as a more or less immediate step toward production of theatrical motion pictures consistently in color, depends upon additional factors. Potential economies of the method have not yet been put to the test of production and exhibition procedure through which theatrical pictures regularly go. Licensing, however, does make it practically available for such investigation.

PLAN 3-DIMENSION TEST PRODUCTION

Arrangements for the production of a third-dimension feature picture by a major producer are nearing completion, George J. Schaefer said in New York this week. Mr. Schaefer, Eastern representative of Milton Gunzberg whose Natural Vision Corporation of Hollywood has acquired rights for the purpose in the Polaroid Corporation's stereoscopic method, added that he expected it to be used for a picture to be placed in production next fall. Prints would be available for either regular or three-dimension projection. Besides supplying dual prints for third-dimension exhibition with two projector heads, Vectographic polarizing film is also being considered, Mr. Schaefer, to allow stereoscopic projection by a single mechanism.

By the lenticular process, color motion pictures can be produced with regular studio cameras, and processed by any motion picture laboratory, with no more time required than that needed for black-and-white prints.

In the theatre the method requires a color filter placed over the projection lens. This, as a result of intensified research during the last few years, has become the only distinctive provision in projection equipment. According to E. I. Sponable of 20th Century-Fox, under whose direction much of the more recent research in the method has been conducted, partly in association with Eastman technologists, a filter can now be supplied which reduces light transmission only about 33%. It would still be necessary, however, for some theatres—particularly those with low-intensity light sources and also using "one-kilowatt" suprex trims, to install sources of greater output. A filter installation would cost, Mr. Schaefer estimates, between \$50 and \$150, depending on the type of filter required or desired.

Filter Would Give Enough Light for Most Theatres

Measured by the light output available even from reflector lamps that are now available, such as those for 9mm and 10mm positive carbons with 16-inch mirrors, the filter with a 67% transmission factor would still transmit enough light to the vast majority of theatre screens without sacrifice of color values. Indeed, with lamps operated at from 70 to 115 amperes, screen brightness would be well within standard range, which is considerably above the illumination produced in a large number of theatres.

Projection light equipment developed since the earlier work on lenticular color film is a major factor in making this method practicable. Th newer light sources, including those using 7x8mm suprex carbon trims, plus achievement of a more efficient filter, have eliminated, according to Mr. Sponable, consideration of change in the pull-down speed of the projector intermittent movement so as to give the film a longer residence in the film gate. No change in the rest period is now thought to be necessary.

Experimental Clips to Be Shown to Press Soon

Even with a 7x8mm suprex trim, operated at 65 amperes, and with an f/2.0 lens speed, a 33% filter reduction would provide approximately 22 foot-candles at the center of a 20-foot screen. On the basis of a 75% reflection factor, that would mean a screen brightness of as much as 12 foot-lamberts, compared with a standard range of nine to 14. For a 24-foot picture size, 10 foot-lamberts could be realized at 70 amperes.

The facility which the lenticular process permits at the production end may be judged by the fact that New York City's welcome of General Douglas MacArthur was photographed on lenticular film by Movietone News. Portions of this, and clips from other experimental films made during the past year or two in the 20th Century-Fox work on the method, are expected to be shown at a press demonstration soon, according to Mr. Schaefer.

Method Is Three Color Using Single Film

In the lenticular process, which is a three-color method employing red, blue and green, cinematography is on a single "lenticulated" film.

The minute "lenticals" produce an image according to the light energy produced by each of the three basic colors as transmitted through the camera filter. In effect, each basic color is ranged side by side in the minute area of each embossing. In printing the light goes through the negative lenticals and similarly produces a positive image of each color pattern. In projection, the original process is reversed, light passing through the lenticals, then through a filter which "adds" the colors in the screen image according to their values in the film. The print appears black-and-white, and it can be projected without a filter, as a black-and-white picture.

In commenting on the licensing arrangement, Dr. Herbert T. Kalmus, president of Technicolor, intimated in New York this week that his company would use the lenticular method if it proved commercially suitable. He noted, however, that claims for it as a more economical process than that of Technicolor have yet to be demonstrated.

Terry Ramsaye Says



INDEPENDENT philosophy, which is to say, deliberate thinking, always a one-man job, radiates from the expressions of salty R. B. Wilby of Atlanta. In a lazy hour of a summer afternoon for hammock reading your correspondent has found in a speech by "Boy," made down south 'tother day:

"I am no isolationist. I am just as blood-thirsty as any of you, and yet it is difficult for me to see how we are going to prove that capitalism is a better system for the people, by first, abandoning it and by, second, attempting to lick those who have a different system, and to do so by joining up with others who have more of the second system than of our own. [Meaning of course our socialistic allies, chief of which is Britain.] In simpler terms, it is hard to see how we can prove that capitalism is better than socialism or communism unless we go ahead and practice our capitalism; let them practice their socialism and see where we come out. If ours is the best, they are sorta dumb if they do not want it. If theirs is the best, we would be sorta dumb if we did not want it. It won't prove very well which one is the best for peace time living if instead we test them only under war. . . .

"People keep saying: 'But we can't stand alone in the world,' . . . back in the period from 1776 we established a philosophy of government which was a threat to every monarchy in the world. . . . we stood alone and made it stick, and we weren't very big then. I guess we did it because we believed in what we said . . . let's believe in something and have the courage to fight for that . . ."

ENTERTAINING and quipsome Arthur L. Mayer did a challenging piece about the picture customers, the public taste and his experience in exhibition for the June issue of *Harper's Magazine*, culminating with a bang in the quotation from Henry L. Mencken, sage of Baltimore: "No one ever went broke underestimating the taste of the American public." Says Mr. Mayer, long famed publicist, and famed as "the merchant of menace" with his blood and thunder policy when he operated New York's Rialto, that he made so much money selling "the worst" that he could afford to import some good ones.

There is, perhaps, too much in what he says. It depends on where you sit. It has long been the position of this writer that there must be in this free land, once freer than now, what could be called "dumb bell

rights." The less erudite people, simple, unsophisticated, have a right to entertainment by their own cultural and artistic standards, if any, in proportion to their buying power and desire.

Taste is a relative matter, conditioned by many elements of education, experience and environment. There are tastes low on the cultural scale, and tastes rated highly by taste raters, representing mostly acquired appetites and experience. The differences are not differences of virtue or morals, or even manners. A great deal of what passes for taste is mere fashion.

This writer admits, for instance, that he hates popcorn, considers the hot dog poor stuff, but that in music he likes best the distant sound of the hurdygurdy in the spring, the pipes when the Scots march, and would rather sit in the twilight on a village street and hear a negro congregation sing hymns than to attend the best symphony concerts ever presented in Carnegie Hall.



MAN is an anthropoid entirely surrounded by weather, with many a "side effect." For instance that myth that fish bite better on a rainy day owes its origin to farmers who wanted to keep the boys in the fields every good working day. For this gardener at Tinker's Green in the Silvermine Valley a very good day is one for transplanting, damp and cloudy. Just the kind that Marcus Loew used to describe as good for the box office: "It should look like rain but it shouldn't."



CONSIDERING THAT Coudert bill recently offered to Congress to take cognizance of the short high earnings period of the practitioners of the professions, one is to be reminded that the tax regulations do take cognizance of the factor of depletion in mining operations. The depletion of the allure of youth and charm is surely quite as much a waning asset in the career of a dramatic star as it is in an oil well or a gold mine.



DR. ALFRED N. GOLDSMITH and the writer are now engaged in a pursuit of an entirely new electronic device to deliver *tele-tactile* impulses along with the pictures-and-sound. It will be, if, a sort of fourth dimension conveying a sense of touch. Any showman will realize what this will be adding to the box office appeal of certain stars, even some lesser bit players. But don't start waiting for it, yet.

Mayer Sees Jubilee as COMPO Key

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, this week foresaw the projected jubilee box office campaign planned for the fall as a test of the all-industry organization.

The jubilee will "make or break" COMPO, Mr. Mayer said in New York. Many small exhibitors have taken a "show me" attitude toward COMPO. It stands to reason, then, Mr. Mayer added, that if the jubilee campaign is successful, those who have been hesitant about backing the organization will rally to its support.

Mr. Mayer also discussed the financing of COMPO, saying that "some" revenue was forthcoming and a financial report would be issued in the near future. Unofficially it has been indicated that the money coming in is about 80 per cent below the \$600,000 annual income foreseen last August when Mr. Mayer assumed his post. Mr. Mayer has in the past praised the contributions from the Motion Picture Association of America and the larger circuits, although he feels that a substantial fund should have been set up before COMPO began official operation.

Mr. Mayer also lauded the box office drive undertaken by Texas exhibitors and headed by Robert J. O'Donnell and Col. H. A. Cole and there was every chance, he said, that theatre men in other areas might soon start similar campaigns.

Mr. Mayer said he did not know yet what his future with COMPO would be after his first year ends in August, the same applying to Robert Coyne, special counsel, Charles E. McCarthy, information director, and Dick Pitts, editorial director.

New England Exhibitors Plan Local Campaign

BOSTON: Plans for a New England Better Business Campaign to be conducted on the local level were set in motion here this week at a meeting of leading exhibitors, exhibitor advertising and publicity directors and public relations men. It was held at the executive offices of Samuel Pinanski, president of American Theatres Corp., with Mr. Pinanski presiding. The group laid plans to utilize every medium of advertising, publicity and exploitation in the merchandising of pictures due for immediate release. Among those attending were Charles E. Kurtzman, Loew's northeast division manager; Ben Domingo, northeast division manager for RKO Theatres; Arthur Howard, president of Affiliated Theatres, and Arthur Lockwood of Lockwood and Gordon Enterprises.

Sell Carolina Theatre

The Carolina theatre, Wilmington, N. C., recently was sold to Century Theatres, Inc., a new corporation headed by Carl C. Dobbins of Greensboro, by North Carolina Theatres, Inc., for an undisclosed price.

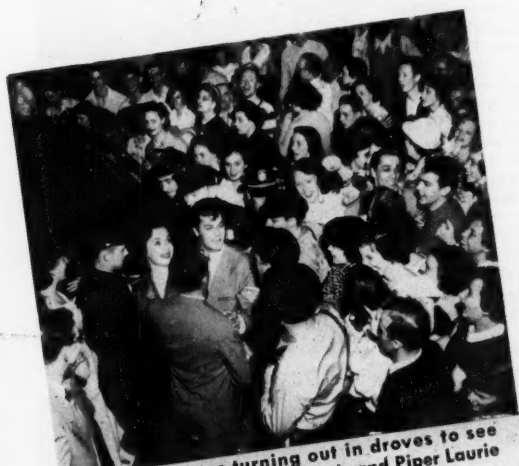
THEY'RE DANCING IN THE STREETS

for THE PRINCE who was a THIEF

The customers danced at the World Premiere block party at Detroit's famed Michigan Theatre.

Now the boxoffice tills are picking up the tempo and Exhibitors all over the nation are beginning to dance with joy!

...Here's the tune they're dancing to:



Teen-agers are turning out in droves to see their new favorites Tony Curtis and Piper Laurie in person and on the screen.



Best opening in a long, long time at Michigan Theatre, Detroit... and the second and third days were great, too.



Biggest opening this year for a U-I picture at their regular five-theatre combination (United Artists, Ritz, Vogue, Studio City, Culver) in Los Angeles.



BIG openings in small towns, too! . . . Top business in Bay City and Ann Arbor, Michigan; New London and Willimantic, Conn.; Watertown, N. Y.; Scranton and Wilkes-Barre, Pa.

*It's perfect summer fare..
Book it now!*



THEODORE DREISER'S "THE PRINCE WHO WAS A THIEF" • Color by Technicolor • Starring TONY CURTIS • PIPER LAURIE • With EVERETT SLOANE • JEFF COREY PEGGIE CASTLE • Screenplay by GERALD DRAYSON ADAMS and AENEAS MACKENZIE • Based Upon the Story by Theodore Dreiser • Directed by RUDOLPH MATE Produced by LEONARD GOLDSTEIN • A UNIVERSAL-INTERNATIONAL PICTURE



THEATRE TV POT BOILING

Orders Coming in Rapidly; Rembusch Asks Caution; New System Appears

The continuing flow of orders for theatre television units, a warning of the high cost of large screen video and the announcement of a new theatre television projection system highlighted the theatre TV picture this week.

Obviously encouraged by the success of the second theatre-televized fight which had audiences in 11 houses watch Bob Murphy knock out Jake LaMotta at the Yankee Stadium, exhibitors continue to order large-screen projection units from RCA, which is said to have almost 200 requests already on hand but isn't promising any delivery dates.

Loew's Places Orders

Joseph R. Vogel, vice-president in charge of Loew's Theatres operations, this week explained that the circuit had placed open orders for a number of large-screen TV installations.

"Until such time as the factories can make delivery on our open orders we are not specifying the locations where installations will be made," he said. "We will have theatres ready for the TV apparatus when the outfits are available. We have been promised some shipments in October."

It is learned that the Walter Reade circuit also has placed orders for six units with RCA, but is investigating another, cheaper method of projecting the television image onto the theatre's large screen. This equipment reportedly costs \$5,000 which contrasts with \$15,800 for the RCA apparatus.

The latest fight to be routed exclusively to the theatres was to have been the Layne-Marciano bout Thursday. In Washington, District Theatres, which had both the Murphy-LaMotta and the Louis-Savold telecasts, announced that it did not plan to carry the Layne-Marciano contest.

Warning from Rembusch

A word of warning came last week from Truman T. Rembusch, president of Allied States, who advised independent exhibitors to adopt a wait-and-see attitude toward theatre television. In a letter to Jack Kirsch, Allied of Illinois president, Mr. Rembusch answered a query about the theatre TV situation by pointing to the high cost of installation and the limited returns of large-screen video in its present status.

He also reminded exhibitors that the question of exclusive channels for theatre television would be taken up by the Federal Communications Commission starting September 17 and that they could get a clearer picture then of where theatre television was heading.

Although guardedly optimistic about the

EXHIBITORS ATTACK FILM SALE TO TV

Two exhibitor organizations last week went out of their way to attack the sale of motion pictures to television. Charles Snyder, executive secretary of Allied Theatres of Michigan, deplored Republic's plan to let 150 films go the broadcasters, saying he could not understand the company's attitude "in view of the manner in which exhibitors generally have used their product." The board of directors of the Southern California Theatre Owners Association criticized producers "who are destroying present and future box office dollars by accepting television pennies today." The board indicated that such a course would put exhibitors "on guard to avoid the exhibition of current and future pictures with stars who appear regularly on television screens."

future of theatre TV, he strongly emphasized the necessity for caution and careful study in purchasing the equipment. His letter was read to a general membership meeting of Illinois Allied by Mr. Kirsch last week.

Also in Chicago, Balaban and Katz announced that regular prices would prevail both at the Tivoli and the State-Lake for the Layne-Marciano fight. If permission is granted by the International Boxing Club, and should the audience warrant it, a second showing of the film record obtained through the Paramount intermediate system at the State-Lake was to have been arranged.

General Precision Laboratory announced this week that it is now taking orders for a new theatre television system for fall delivery. National Theatre Supply will handle sales and Altee will service the equipment.

According to the announcement, the GPL Simplex, which is of the instantaneous projection type, has an improved optical system which gives balanced light over the entire screen and is designed for flexibility and ease of operation. It has a projection tube in a suspension mounting and features an improved wiring system that brings all high voltage cables into a single box. A spokesman for the company said the unit would be "competitively priced."

GPL at present is making a film recording type of theatre television system and it is said that production of that model will continue. It is currently in use at Shea's Fulton in Pittsburgh.

In Washington, the Motion Picture Association of America's television committee

announced that it had decided to retain Frank H. McIntosh to work out the engineering aspects of the MPAA's theatre television presentation for the forthcoming FCC hearings. Mr. McIntosh and his partner, A. F. Inglis, are freelance consulting radio and television engineers.

Also in the capital, the request for a merger between United Paramount Theatres and the American Broadcasting Company was filed with the FCC.

RCA Shows Color TV

The Radio Corporation of America demonstrated the quality and compatibility of its electronic color television system to the press in New York this week.

The color images were transmitted at various times either over NBC's regular Channel 4 or over a special transmitter. The half-hour program was picked up by sets equipped with the RCA-developed tri-color tube. A tube 16 inches in diameter gave a nine by 12-inch image and a 20-inch tube provided a 12½ by 16½-inch picture. Two black-and-white receivers stood alongside and picked up the color telecast, in black-and-white, with extraordinary clarity and definition. These sets needed no modification to permit them to receive the signals.

The RCA color was excellent in its brightness, with the trueness of the flesh tones particularly outstanding, observers agreed. The reds and blues came through vividly for an eye-pleasing effect. There was no break-up of the colors at any time and the image remained always clear even though a variety of shots and angles were used. The color appeared better on the smaller tube.

Participating in the demonstration program were Nanette Fabray, Yma Sumac, Ray Malone, the "Howdy Doody" puppet and George Burton and his bird act. Some of the showings also featured a remote pickup from Palisades Park.

The color system is now to be field-tested, with public demonstrations to follow later in the summer. The eventual aim is to submit the system to the Federal Communications Commission, which has authorized commercial programming for the color system developed by the Columbia Broadcasting System.

Dr. E. W. Engstrom, vice-president in charge of RCA Laboratories Division, said a number of improvements had been made in the RCA system since it was last shown in December. He indicated that the color could be transmitted without loss of intensity over micro-wave relay and said coaxial transmission would result in only normal loss of light.

He said RCA still had very limited experience in the transmission of color film and indicated that black-and-white reception on color sets eventually would equal current black-and-white standards. The cost of color receivers will be higher than that of ordinary sets, he said.

In a Screen World of Fantastic Adventure

SENSING the mood of a public whose imagination has been inflamed with news of super bombs and jet propulsion rockets, Hollywood is all set for a timely cycle of science-fiction films.

The pictures, which first established their attraction and grossing potential with George Pal's unusual "Destination Moon," range all the way from the story of the duck that lays the atomic egg—a comparatively harmless tale of the humorous variety—to such shockers as the end of the world and the invasion of the earth by weird creatures from other planets.

The general theme is by no means original—the Frenchman George Melies as far back as 1902 produced "A Trip to the Moon" which lampooned the scientific and mechanical interests of the new century—but the treatment is new and in many instances the execution is sensational.



When Worlds Collide (Paramount-Pal)



The Man from Planet X (United Artists)



Captain Video (Columbia)

Space-ship travel and a general preoccupation with the universe and whatever surprises it may hold in store for us make up the main topic of these films which, because of their very nature, are exploitation naturals. Progress in trick photography is helping to make the science-fiction product more realistic than ever. And the newspaper headlines about new atomic discoveries and general scientific progress lend the sensational stories an air of credibility.

TV Stirred Interest

Some of the pictures are made on very small budgets while others, photographed in color and requiring a great deal of research, are produced at considerable expense and with a lavish touch. Sherrill Corwin's "The Man from Planet X," a United Artists release, cost producers Aubrey Wisberg and Jack Pollexfen as little as \$50,000 to make. Mr. Pal's "When Worlds Collide" and his forthcoming "War of the Worlds," on the other hand, boast budgets well at the top.

Even though Hollywood has touched the science-fiction subject from time to time, and particularly in the somewhat neglected serial field, television may have contributed more than its share to the revived interest in this type of adventure story. The air is full of a new kind of Lone Ranger riding rockets in the stratosphere rather than horses around the wild west and using ray-guns in preference to the six-shooter.

In an unusual reversal of roles, Columbia has bought the rights to the "Captain Video" television show and is producing it as a serial. It is for December release and stars Judd Holdren as Capt. Video in a fantastic adventure tale involving a war between the planets. Republic too is in the science-fiction serial market with "Flying Disc Man from Mars" and "Lost Planet Airmen."

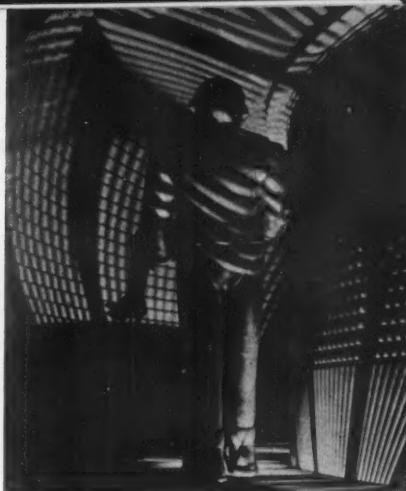
New, fresh faces are the rule in these adventure thrillers, partly because known actors would not be realistic and believable in the parts. RKO recently released "The Thing," a Howard Hawks Winchester Pictures production whose hero is a sort of vegetable monster found by scientists in the frozen wastes of Alaska. Margaret Sheridan and Kenneth Tobey have the leads.

Pal's Film Most Ambitious

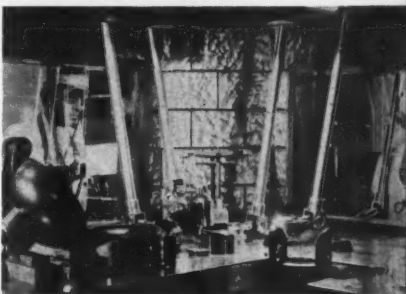
Probably the most ambitious among the pictures in the cycle is Mr. Pal's "When Worlds Collide" which Paramount will release. Made in Technicolor, it's the story of the end of the earth and the escape of a small group via rocket ship.

In his next thriller, H. G. Wells' "War of the Worlds," Mr. Pal translates to the screen—again in Technicolor—that frightening story of an invasion from Mars.

Twentieth Century-Fox contributes "The



The Day the Earth Stood Still (20th-Fox)



Man of Two Worlds (20th-Fox)



The Thing (RKO)

Day the Earth Stood Still" to the cycle. It stars Ann Baxter and has invaders from another planet landing in Washington. 20th-Fox also has finished "Man of Two Worlds" in Britain, starring Tyrone Power.

RKO is scheduled to release two other science-fiction features. One is "Lost in Space," to be produced by Lewis Rachmil, and the other is "3,000 A.D.," to be made by Aubrey Wisberg and Jack Pollexfen for American Pictures Corporation.

Producer Ivan Tors has "A-Man" on its schedule. It's heroes will be a cyclotron and a computing machine. It is to be made at a cost of \$100,000. "Lost Continent" is planned by Robert L. Lippert.

Theatre TV Packs 9 Houses

RCA Giant-Screen TV Delivers Ringside Impact In Louis-Savold Fight

Theatre television *packed every house* in the recent history-making test-showing of the Louis-Savold fight telecast from Madison Square Garden to nine houses in six key cities. Seven of the nine theatres were RCA-TV equipped.

Successful? Just read these comments
clipped from the press:

"All 9 houses sold out early, reaction to fight highly enthusiastic..."
(*Film Daily*)

"Theatre TV is a successful shot in the arm for movie exhibitors."
(*Wall Street Journal*)

"Theatre execs . . . were buoyant . . . Industry spokesmen predicted that big-screen video would prove a boon to their entire business . . ."
(*Variety*)

" . . . first chain telecast of a fight on an exclusive basis in theatres was sensational."
(*Boxoffice*)

"Folks acted like a bunch of people at the ringside . . . almost raised the roof . . ."
(*Knickerbocker-News Albany*)

"Theatre managers almost unanimously were enthusiastic . . ."
(*Baltimore News-Post*)

"All 1700 seats were taken and 500 others stood . . . Extra police officers were detailed . . ."
(*Chicago Herald-American*)

"Overflow jammed traffic . . . police details had difficulty keeping order . . ."
(*Chicago Daily Tribune*)

"Pictures were reported to be so clear that they conveyed the impression of being at the ringside."
(*Film Daily*)

"Huge screen let folks follow the action closely . . ."
(*Albany Times-Union*)

Theatre TV ran up the same terrific SRO grosses 12 days later when the LaMotta-Murphy fight was shown

YES . . . theatre television is here . . . right now! Giant-screen television with bright clear pictures. Instantaneous television projected direct from the ringside. RCA theatre television . . . greatest boon to box office since the advent of sound! Theatre TV is now moving ahead

with giant strides. Are you ready to move with it? Call your RCA Theatre Equipment Dealer and get the full story . . . today. Be the first in your community with theatre television . . . the great new medium in screen entertainment. Get started right now.

VARIETY
See Top Sports Off Network Video
Into Theatre TV, Via Louis Fight's B

THE BALTIMORE NEWS POST
Fight Movie-TV
Called Success

THE KNICKERBOCKER NEWS
Theaters Call
Fight TV
A Success

By The Associated Press
The exclusive telecast of the Louis-Lee Savold bout last night projected attention

CHICAGO DAILY TRIBUNE
Theater TV
Wins O.K. of
Boxing Fans

CHICAGO DAILY NEWS
TV TEST O.K.
2 Theaters
Jammed for
Louis Fight

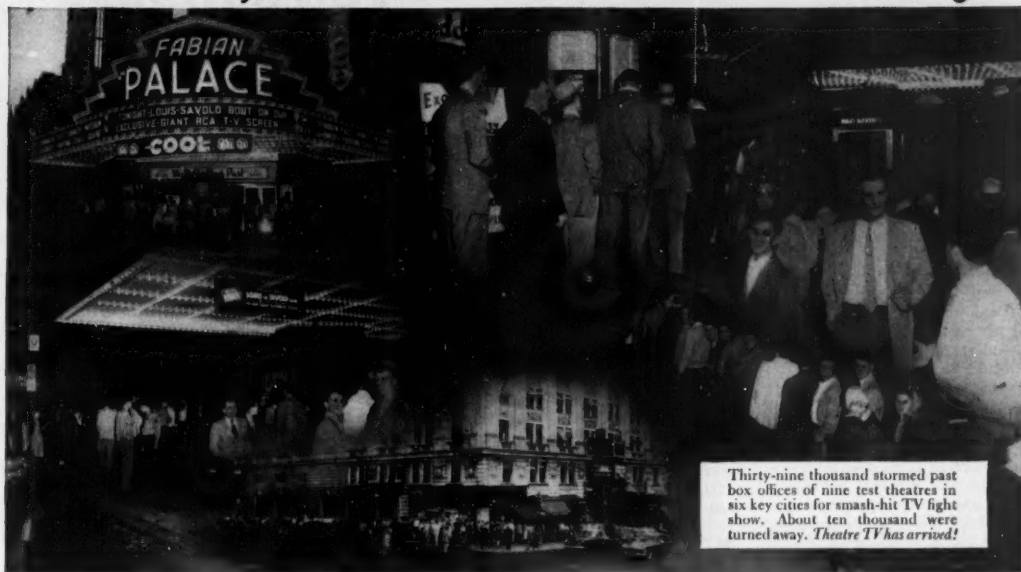
BY JACK MARL

What happened at Lake and Tivoli last night can be very bad news, depending where you like to see. Here is what happened: Louis-Savold fight was in both theaters, also in six other cities. broadcast nor available (home and bar) television. The fight began at

PITTSBURGH POST GAZETTE
Fulton Sold Out
For Fight on TV

Thousands were turned away last night's as 2,000 spectators jammed the Fulton Theater to see the only local of the Louis-Savold

...10,000 Turned Away!



Thirty-nine thousand stormed past box offices of nine test theatres in six key cities for smash-hit TV fight show. About ten thousand were turned away. *Theatre TV has arrived!*

How RCA Theatre TV Works

Seven of the nine test theatres were RCA-TV equipped with the direct-projection system that throws a huge 15x20 ft. picture on the screen instantaneously as it is received off the coaxial cable.

The RCA system employs two

standard-sized control racks located in the projection room, a high voltage power supply usually placed in a convenient closet or generator room, and a television projector which may be mounted on the front of the balcony or suspended from the ceiling.

Projects Instantaneously

Television signal comes into theatre by means of coaxial cable and is fed to control racks in projection room. Signal is amplified and used to control a special kinescope or picture tube in television projector. Intensely bright picture formed on end of kinescope is magnified by high precision "Schmidt-type" op-

tical system in projector and projected instantaneously onto theatre screen.

Entire system is engineered for simplicity and easy, low-cost operation. Your own personnel can be trained to handle it. And routine service is available from RCA Service Company.

Order Your RCA Theatre TV... NOW

Orders are now pouring in from all over the country for RCA Theatre TV from scores of theatre owners who recognize a good thing when they see it.

Are you getting lined up to take advantage of this powerful box office stimulant? Call your RCA Dealer.

Get started on this great new profit-building era of the theatre industry... *Giant-Screen Direct-Projection RCA Theatre Television.*

Don't delay. First come, first served. Contact your own local RCA Dealer. Call him and get started... *NOW.*



THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

CHICAGO HERALD AMERICAN
**Louis-Savold Fight TV
Packs 2 Theaters Here**

Is the...
THE KNICKERBOCKER NEWS

**4,000 at Palace
'Raised the Roof'**

**THE
FILM DAILY**

TIME

Standing Room Only

Boxing promoters, who have been complaining that TV is ruining the gate at prize-fights, had something to cheer about. The Joe Louis-Lee Savold fight (see SPORTS) drew to Madison Square Garden or TV more than 18,000 fans.

**Fight Promoters Eye TV Marts
Mull Arena Video, Home B. O., Theaters**

**See Improved Chances of
Special Rent Ceilings**

There'll be many more fights offered to theater TV—and possibly many will be telecast in sports arenas.

CANADA TAKE *Revise NPA Rule; Ban To Continue* AT \$86,400,000

Receipts in 1950 at Record Total; Attendance Is Up Four Per Cent in Year

Canadian motion picture box office receipts totaled a record-breaking \$86,400,000 in 1950, according to a preliminary estimate by the Dominion Bureau of Statistics. This represents an increase from the \$79,952,539 listed for 1949, and does not include amusement taxes nor receipts from so-called itinerant exhibitors.

In a separate figure, the Government agency estimated that although the increase in receipts was about eight per cent, the amusement tax total dropped from \$12,861,833 in 1949 to \$11,900,000 in 1950. This is explained by the reductions on the part of several provinces of their amusement tax levies.

Attendance Increased

Another interesting figure released by the Bureau was the four per cent increase in attendance in 1950 over the previous year with some 245,000,000 estimated as going to the theatres last year compared to 236,089,859 in 1949.

The difference between the eight per cent increase in receipts and the four per cent rise in attendance can be explained perhaps by the fact that admission prices may have been increased somewhat in certain areas in Canada although theatres generally have held their prices stable; also because there was no general reduction in admission prices in provinces where taxes were cut, the difference would naturally be added to the receipts figure.

The Bureau pointed out that its 1950 figures were to be taken only as estimates, as a statement "compiled to meet a limited and special demand." However, these forecasts, based on information received from reliable sources, have shown themselves in the past to be a generally accurate reflection of the industry's business condition in Canada.

More Theatres Open

Also indicated as rising steadily were the number of theatres—regular, 16mm and drive-ins—from year to year. The estimated total for the regular and 16mm houses in 1950 was 2,360—an increase of 130 in 1949, but this figure can be considered as obsolete since there were further openings in 1951. The number of drive-ins more than doubled in 1950 from 1949—64 for the former year compared to 31 for the latter. It should be noted here, too, that there were a number of new drive-ins that opened in 1951 although the province of Quebec still does not permit operation of drive-in theatres.

An important factor explaining the good Canadian business is the excellent economic

condition of the nation. Defense production is being speeded in many areas; the nation's vast wheat belt in the prairie provinces of Manitoba, Saskatchewan and Alberta promises an excellent yield; the tourist industry, developed to an approximate \$300,000,000 annual revenue as one of the country's major businesses, shows signs of being better than ever; and finally, the investment by American and Canadian interests in the booming oil fields of Alberta and the iron-ore areas in Quebec (with the resultant increases in population) has placed Canada in a strong position.

As far as television is concerned, it does not look like there will be any granting of licenses to private interests for quite some time to come, at least not until the Government-owned Canadian Broadcasting Corp., starts operation from Montreal and Toronto. And the CBS, though it has stated that it hopes to start video broadcasts by the end of this year, in recent weeks revealed that its television plans can be considered as only provisional until its finances are straightened out.

NPA Rejects Theatre Plea

For the first time, last week a theatre's appeal for building permission was rejected by the National Production Authority in Washington.

The appeal was by Florida State Theatres, which desired to build at Delray Beach, Fla. The request was first turned down by the NPA construction division in March. The company then appealed to the new board, and again lost. This is the second theatre case considered by the NPA appeals board.

The circuit owns a theatre at the site mentioned, but asserts it is badly needing repair, that the local health department had asked changes in rest rooms, and that the theatre itself is inadequate for the needs of the city. Civic groups had used pressure upon the circuit for a new theatre, and had supported its case before the NPA construction division and appeals board.

The board remarked, in its rejection, that there has been "no persuasive showing that the company is undergoing any exceptional or unreasonable hardship not suffered generally by other firms in the industry."

Open Detroit Theatre

The Studio theatre, Detroit, opened July 12 with first run art and foreign films. Formerly known as the Dox theatre, the Studio has been remodeled and now is air conditioned. "Walls of Malapaga" was the opening feature.

WASHINGTON: Theatre men were informed this week that practically all theatre building will be banned despite the planned revision in the Government's method of controlling construction.

According to officials of the National Production Authority, there will be some changes in the exemptions from the regulations granted for alteration and repair, and in the methods of obtaining materials for such work as is finally permitted on appeal. While it is difficult to ascertain what this will mean to exhibition as a whole, it can be said that the revised regulations will mean a tightening of controls for some, a relaxation for others.

The new order, scheduled to be issued in about a week, would scrap the present M-4 regulation, replacing it with an order putting building projects on a similar basis to manufactured products under the Construction Materials Plan. This would mean that approved projects would also get steel, aluminum and copper allocations. Under this new regulation the present ban on indoor and drive-in theatre building would remain with the same provision included for taking care of so-called hardship cases.

However, it was indicated that there would be a flat exemption from the order for any project of new building, repair or alteration that uses less than two tons of steel, 200 pounds of copper and 100 pounds of aluminum in any quarter. This would replace the current \$5,000 ceiling on construction and probably the \$2,000 exemption for installation of personal property.

RKO Puts 7 in Work In Next Three Weeks

RKO Radio plans to put seven pictures before the cameras within the next three weeks, it was announced this week.

Filmakers' "Day Without End" goes on the sound stages July 12; Jerry Wald and Norman Krasna will begin three, all of them to be produced by Harriet Parsons. They include "High Heels" for July 16, "Clash by Night," July 28 and "Size 12," July 30. Howard Hawks takes a company of 300 to the Jackson Hole country July 23 for Winchester Pictures' "The Big Sky."

Edmund Grainger has set July 30 as the starting date for "The Korean Story." Producer Gabriel Pascal will start camera work on G. B. Shaw's "Androcles and the Lion" August 1, with Chester Erskine directing. Continuing before the cameras until July 18 will be "A Girl in Every Port," produced by Irwin Allen and Irving Cummings, Jr.

New South Dakota House

R. C. Metzger will open the new Hipp theatre in Gregory, S. D., July 15. Will Jonas has been named manager. Mr. Metzger plans to close his old theatre in Gregory.

The Hollywood Scene

Common Sense Plan Is Urged By Bernhard

by WILLIAM R. WEAVER
Hollywood Editor

You can't spend a long, full life in the forefront of Exhibition, Distribution and Production, riding both the box office nose-



Joseph Bernhard

dive of 1932 and the stratoflight of 1946, without acquiring some firm convictions about what's wrong and what's right with the motion picture business, and Joseph Bernhard has a lot of them. With the general managership of Warner theatres, the vice-presidency of Warner Pictures, the presidency of

Cinecolor Corporation and the ownership of Film Classics behind him, the co-founder of United States Pictures has settled down, as head of Joseph Bernhard Productions, to making one picture at a time, independently, for 20th Century-Fox release. He says there's nothing wrong with the business that common sense can't rectify.

The Number One problem confronting the industry at this time, he says, is not an industry problem at all, but a national prob-

lem. He says it isn't television, taxation, legislation or war, but a plain matter of grocery bills. He says the white-collar worker is at a point where he barely has the price of a white collar left after buying basic provender for his brood, and the union population isn't in much better stead. But the business survived a similar money scarcity in 1932-33, with less howling about it than is going on now, and will survive this one.

The industry would be doing itself a great service during this period of strain, he says, if it installed at long last the common sense method of planning that prevails in other major fields of business. In simplest terms, he says, this consists of Management asking Sales how much can be obtained from Retail for next season's merchandise, and proceeding then to manufacture merchandise that can yield a profit when sold within that figure. This system works for every other important business in America, he points out, and is the only one this business hasn't tried.

Should Abandon Stress on Name Values

Mr. Bernhard thinks it's high time, too, for this business to take a realistic view of manifest changes in the nature of the public's demand for motion picture entertainment. Outstanding among these, he ob-

serves, is the virtual abandonment of the who's-in-it factor as a ticket-buy determinant. He rattles off a long list of multi-starred films that have gone begging, and another of star-less attractions that have waxed fat on story value alone. He says you simply can't hide out a picture with a story that people really want to see, and you can't drag 'em in with a picture that hasn't got one. He thinks it's time to put the title on top in the billing, with the ad copy describing the story next and the player names, be they known or unknown, trailing these.

Five Pictures Started

Five pictures were started during the week.

Norman Productions, the Harold Hecht-Burt Lancaster company releasing through Warners, started "The Crimson Pirate," Technicolor, in Italy, with Hecht producing, Lancaster starred, and Robert Siodmak directing.

MGM's Nicholas Nayfack launched "County Line," directed by Gerald Mayer, with Walter Pidgeon, John Hodiak, Paula Raymond and Audrey Totter.

Samuel G. Engel rolled "Red Skies of Montana," in Montana, for 20th-Fox, with Joseph Newman directing Richard Widmark, Constance Smith and Richard Boone.

Walter Mirisch began producing "Fort Osage," Cinecolor, for Monogram, with Lesley Selander directing Rod Cameron and Jane Nigh.

Co-producers George Breakston and C. Ray Stahl started "Geisha Girl" in Japan, with Breakston and Stahl also sharing the director credit. Martha Heyer and Todd Karns head a largely Japanese cast. Distribution has not been arranged.

THIS WEEK IN PRODUCTION:

STARTED (5)

INDEPENDENT

Geisha Girl (Breakston-Stahl Prod.; Japan)
MGM
County Line

MONOGRAM

Fort Osage (Cinecolor)

20TH CENTURY-FOX

Red Skies of Montana

WARNER BROS.

The Crimson Pirate (Norma Prod., Italy, Technicolor)

FINISHED (4)

COLUMBIA

California Conquest (Technicolor)

MGM

Westward the Women (Kanab, Utah)

MONOGRAM

Joe Palooka in Hitch-Hike Killer
Vengeance Trail

SHOOTING (34)

COLUMBIA

Boots Malone (Sidney Buchman Ent.)

INDEPENDENT

Mutiny (Technicolor, King Bros.)
No Time for Showers (Vienna)

The Green Glove (formerly "The White Road"; Benagross Prod.; France)

MGM

Just This Once Singin' in the Rain (Technicolor)

Belle of New York (Technicolor)

Lone Star
The North Country

PARAMOUNT

Denver & Rio Grande
Anything Can Happen Warbonnet

REPUBLIC

The Quiet Man

RKO RADIO

I Want You (Goldwyn Prod.)
A Girl in Every Port
Androcles and the Lion

20TH CENTURY-FOX

With a Song in My Heart (formerly Jane Froman Story; Technicolor)

East Is East (Joseph Bernhard Prod.)

Lydia Bailey (Technicolor)

Viva Zapata

The Marriage Broker

The Golden Girl (Technicolor)

UNITED ARTISTS

African Queen (Horizon Prod.; Belgian Congo)

Fort Defiance (Mel-ford-USA; Gallup, N. M.)

UNIVERSAL-INT'L

Here Come the Nelsons

Weekend With Father

The Treasure of Franchard

Meet Danny Wilson

Battle of Apache Pass

WARNER BROS.

The Big Trees (Technicolor)

Bugles in the Afternoon (Wm. Cagney Prod.; Technicolor)

The Tanks Are Coming

Come Fill the Cup
Starlift

PARAMOUNT BOOKERS BUSY, AS SHOWMEN SAY:

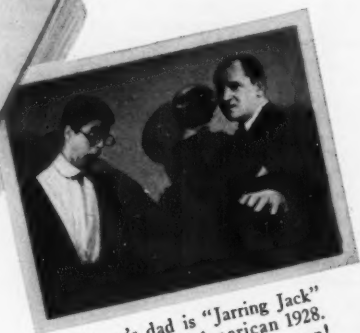
That's my B-U-Y!

because it's

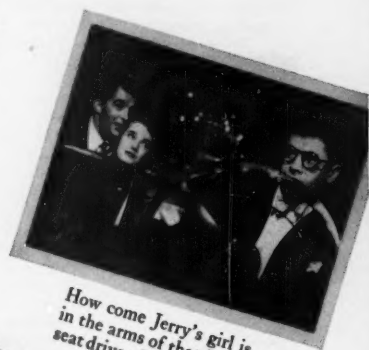
Martin and Lewis with something added

The Best Comedy Script Of The Year!

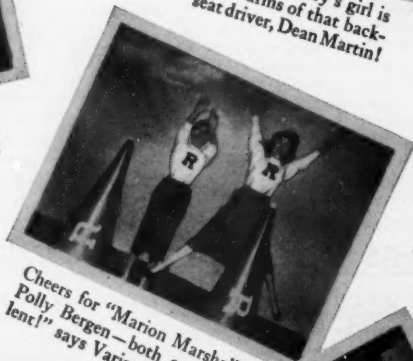
*with laughs and heart
appeal on every page...*



Jerry's dad is "Jarring Jack" Jackson, All-American 1928. Whatta man—and whatta son!



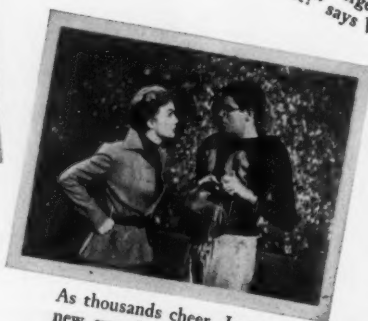
How come Jerry's girl is in the arms of that back-seat driver, Dean Martin!



Cheers for "Marion Marshall, Polly Bergen—both excellent!" says Variety.



Dancing, romancing Dean sings "Ballin' The Jack" and "I'm In The Mood For Love."



As thousands cheer, Jerry's new sweetheart hypos him to get in there and win...



Funniest scenes ever filmed on a football field—when Jerry does the fumbling...

"Team's most
profitable!"
—Boxoffice

"Smash business!"
—Showmen's T.R.

"Big
boxoffice
lift!"
—M. P. Herald

"Money
picture!"
—M. P. Daily

IN
HAL WALLIS'
PRODUCTION

THAT'S MY BOY

"Top grosser!"
—Film Daily

and co-starring RUTH
HUSSEY
MARION
MARSHALL
POLLY
BERGEN

with
HUGH SANDERS
JOHN MCINTIRE
TOM HARMON
And introducing
EDDIE
MAYEHOFF
as the ex-football hero
who wants a he-man for a
son and gets Jerry Lewis!

Directed by **HAL WALKER** Associate Producer, Story and Screenplay—**CY HOWARD**

A Paramount Picture

Nationally advertised in Life, Look, Collier's and Saturday Evening Post

Overseas Budget Cut

WASHINGTON: A reduction of the amount sought for the State Department's overseas information program has been voted by the House Appropriations Committee.

Sought was \$115,000,000 for the operation of the program during the next 12 months, but the committee cut this down to \$85,000,000. The committee's action must still be approved by the House of Representatives, after which the bill will go to the Senate where certain changes are expected.

It was not specified how much of this reduction should be borne by the International Motion Picture Division, which had asked for \$13,074,035 this year compared to \$11,803,000 in the 1950-51 fiscal year.

The cut of \$30,000,000 for the entire program would reduce the program's available money below the \$106,000,000 granted to it during the past fiscal year. Much of the \$106,000,000 was for capital outlays, however, so the division would still be able to operate on a stepped-up basis during the forthcoming months. The budget for 1949-50 was \$36,900,000.

Mayer Sold 1,500 Loew Shares, SEC Reports

WASHINGTON: Louis B. Mayer sold 1,500 shares of Loew's, Inc. common stock early in June, the latest report of the Securities and Exchange Commission on trading by officers and directors in film company stocks shows.

The report, covering transactions filed with the Commission between May 11 and June 10 showed that Mr. Mayer's sales were in four blocks, consisting of 600, 300 and 100 and 500 shares, between June 2 and

June 10. As of June 10, he owned 10,400 shares.

An amended report of various 1949 and 1950 transactions in Republic Pictures Corp. stock by Douglas T. Yates and Tonrud, Inc., showed that at the start of 1951 Mr. Yates held 1,860 shares of common in his own name of 103,560 shares of common and 12,200 shares of preferred stock through Tonrud.

Rocky Mt. Exhibitors Hear Einfeld on Showmanship

Exhibitors of the seven Rocky Mountain states meeting in Denver this week heard Charles Einfeld, 20th Century-Fox vice-president in charge of advertising and publicity, outline company plans for greater "grass roots" showmanship cooperation, recently announced at the 20th Century-Fox national sales convention. Mr. Einfeld emphasized the national campaign on Darryl F. Zanuck's "David and Bathsheba" in relation to local promotion via the tours of "Goliath," Francis X. Bushman and the modern "Bathsheba." Representatives of all the Fox Inter-Mountain Theatres, as well as independent exhibitors from Colorado, Utah, Wyoming, Idaho, Nebraska, New Mexico and Montana attended the two-day meeting.

Anti-Trust Suit Filed Against Distributors

An anti-trust suit seeking treble damages has been filed in the Philadelphia District Court by Harry L. Dembow and the estate of Samuel Dembow against MGM and Warner Bros. The Dembow interests, operating the Media theatre on the outskirts of Philadelphia at Media, Pa., have charged that after the theatre was designated as a key run by both companies, the run was taken away. The Dembow case is being handled by William A. Gray, Philadelphia attorney.

Court Orders Republic to Show Two Films in Suit

Republic pictures must show two features, "The French Key" and "Winter Wonderland," to the Columbus Court of Common Pleas in a \$1,800,000 breach of contract and damages suit, Judge Cecil J. Randall ruled in Columbus this week. The suit was brought by the John K. Teaford Company, Columbus, which had loaned producer Walter Combes \$315,000 to make the films. Later, the Ohio firm acquired the contract which Mr. Combes had made with Republic to distribute the pictures. The suit, which was brought March 24, 1949, asks \$1,000,000 for breach of contract and \$800,000 damages, and accuses Republic of reducing the features' income by showing them as support for other films on double bills. Date for the showing of the films has not been set. Republic has been ordered to submit all the records in the case.

MPAA Backs Community Support for "David"

The Motion Picture Association of America is set to launch a public relations program designed to intensify community support for outstanding films in connection with Twentieth Century-Fox's "David and Bathsheba."

According to Arthur DeBra, director of exhibitor and community relations for the MPAA, the biblical epic is a subject behind which powerful support can be generated through aggressive cooperation.

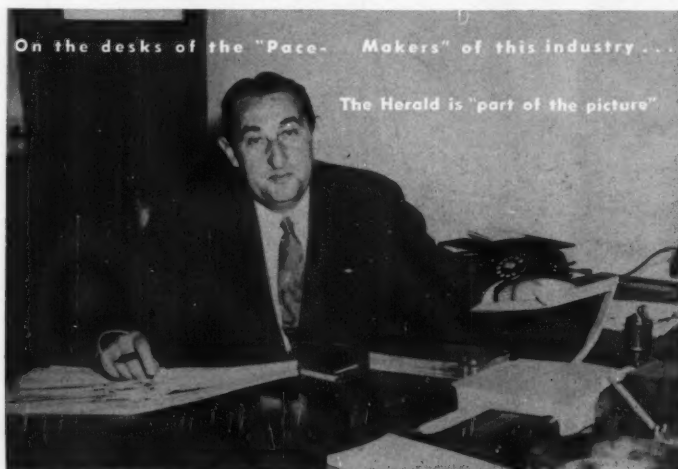
The MPAA plans to distribute to visual aids departments of high schools, colleges and universities as well as civic and religious organizations a 60-frame color film strip prepared by 20th-Fox in connection with the nationwide tour of Francis X. Bushman, who plays King Saul in the picture. The Association also will mail out 150,000 brochures featuring dramatic highlights of the picture.

Lauded for Providing Drive-in for Services

The practice of making his drive-in theatre available for Sunday church services has paid off big for Ben Marcus. The Rotogravure section of the *Milwaukee Journal* recently carried a picture layout of the Highway 44 Drive-In theatre near Oshkosh, Wis., being used for Sunday services by the First Congregational Church of Oshkosh. Among the pictures used by the section are one showing the pastor, The Rev. Kendrick Strong, climbing to the top of the projection booth to deliver his sermon; an usher fastening a loudspeaker at a churchgoer's window and the pianist who provides the music from the theatre's projection room.

Conducts Services

The pawnee Drive-In at North Platte, Neb., is conducting services during July and August for the benefit of tourists. Sponsored by the Lutheran Hour, the services are held three times each Sunday.



Ralph Snider, president of the Snider Circuit, Boston

In 1949 Academy-Award "SEAL ISLAND"...

In 1950 Academy-Award "BEAVER VALLEY"

and NOW!



Walt Disney
presents
A TRUE LIFE ADVENTURE
**"NATURE'S
HALF
ACRE"**

Print by
TECHNICOLOR
Distributed by RKO Radio Pictures, Inc.

The newest in Walt Disney's outstanding True Life Adventure series—that have won unprecedented acclaim from press and public—and established themselves as potent boxoffice attractions! Contact your RKO Radio exchange **TODAY!**

Nationally Advertised
in
LOOK
Magazine

*Never-before-
witnessed miracles of
Nature's beauty AND FURY!*

That strange and wonderful world in tabloid that lies beneath our foot, under leaf and log and rock... Peopled by millions of weird and fascinating creatures... Where dragons the size of ants wage war in a tea-cup size arena... and the blooming of a single flower comes with the glory and grandeur of a sunrise... Where life and love, death and destiny, dwell for a moment... and Creation's dawn, each day is a never-ending pageant!

*Highlighted by the
"SYMPHONY OF SPRING"
a thrilling musical treat!*

**WORLD PREMIERE, AUGUST 1st, at the CRITERION, Broadway, New York
with WALT DISNEY'S "ALICE IN WONDERLAND"... Color by Technicolor**

BRITISH MONEY TALKS BEGIN

Blames Bad Influence of City Critics

Americans Meet Board of Trade Officials in Open Preliminary Discussion

by PETER BURNUP

LONDON: The first talks between the American delegation and the British Board of Trade in connection with the Monetary Agreement were to have taken place here Friday.

In the American party, the Board of Trade understands, will be John G. McCarthy, Joyce O'Hara and Fayette W. Allport for the Motion Picture Association of America, and James Mulvey and William B. Levy for the Society of Independent Motion Picture Producers.

Greeted by Shawcross

The board's president, Sir Hartley Shawcross, accompanied by Rupert Somervell and Sidney Golt, will welcome the party. Sir Hartley now has returned to his office following his recent illness.

The talks Friday were to have been mostly in the nature of a preliminary get-together. Definitive discussions may be delayed until other negotiations in Madrid are disposed of.

Concern is expressed in American quarters here regarding the latest House of Commons pronouncement of Chancellor of Exchequer Hugh Gaitskell. He indicated that in the second half of this year the overseas balance of payments will once again become Britain's chief problem. Apprehension is felt that this may react unfavorably to Mr. McCarthy's request for complete convertibility of American film earnings.

The draft of a film agreement negotiated between the executive body of the Cinematograph Exhibitors' Association and the National Association of Theatrical & Kine Employees was presented to the CEA General Council this week. The strictest secrecy is being observed by both sides.

Producers Reelect Baker

Reginald P. Baker has been reelected president of the British Film Producers' Association. In his presidential address at the Association's Annual general meeting, Major Baker felicitated his members on the recent outcome of Eady Plan negotiations, saying that "we welcome the scheme wholeheartedly because it does appear to give to properly produced films that chance of survival for which we have looked in vain for so long." He observed that the success "throws upon the Association additional responsibilities" and he warned against the possibility of Eady beneficence developing into another unseemly and disastrous gold rush.

Major Baker also took the opportunity of

cracking down heavily against restrictive practices advocated by the Association of Cine and Allied Technicians.

London "Daily Graphic" Apologizes to 20th-Fox

LONDON: After criticizing "The Frogmen" because allegedly no American underwater operations occurred during the war, and again allegedly because a wave of resentment followed its screening for the trade, the London *Daily Graphic*, tabloid newspaper, apologized to Twentieth Century-Fox. Whereupon, lawyers for the company told the newspaper no action would be taken. The tabloid's stories of an "insult" to British public opinion were revealed as irresponsible when United States military men in London told in detail about underwater operations both in the Pacific and at the Allied landings in Normandy.

Coast Publicists Sign New Wage Contract

Under the terms of a new contract signed in Hollywood this week by the Independent Motion Picture Producers Association and the Screen Publicists Guild, senior publicists employed on a temporary basis, a common practice among IMPPA members, will receive a weekly rate of \$225, with a five-week minimum. The contract, which runs through 1952, calls for \$172.55 standard for continuous employment if a producer employs a publicist for six or more films within a year. The agreement also contains a clause requiring free-lance agencies, sometimes contracted to handle publicity functions, to observe Guild minimums.

Commend Edmund Grainger For "Flying Leathernecks"

Producer Edmund Grainger was this week commended by Gen. C. B. Cates, Commandant of the Marine Corps for his "Flying Leathernecks," distributed by RKO. The general gave his praise at a special screening at the Pentagon in Washington. Accompanying Mr. Grainger, who flew from Hollywood for the screening was Don Prince, eastern publicity director for RKO. The picture is in Technicolor and stars John Wayne and Robert Ryan.

Form Theatre Company

Edward A. Terhune and A. C. Wooten, Kansas City, Mo., have formed T. & W. Theatres, Inc., to operate houses in Kansas and Missouri. In addition to the Fiesta, Vogue and State in Kansas City, Kan., the partners now also operate the Strand, Southtown, Bagdad and Colonial in Kansas City, Mo.; and the Cozy, Humboldt, Kan., Oskaloosa, Kan., and Tiger, Columbia, Mo.

The influence of metropolitan newspaper critics was blamed this week by Morey Goldstein, Monogram-Allied Artists general sales manager, for the general public feeling that pictures are bad.

Mr. Goldstein suggested that committees of two, representing distribution and exhibition, in each exchange center, visit publishers to explain the technical problems of the industry and also call attention to the vast amounts of money the industry spends in newspapers.

"It must be remembered that a bad review in a metropolitan daily influences not only the reader of that particular paper but hundreds of thousands of others, for the reviews of many big town papers are syndicated throughout the country," Mr. Goldstein said, and added: "It is not uncommon for many critics in the country to copy the review of a big town critic—thus making it more important than ever for us to concentrate in correcting this evil at its source, the metropolitan city newspaper."

Mr. Goldstein advocated that if publishers showed themselves unsympathetic to the industry's problem, they should be warned the industry will cease display advertisements and merely use the directory type. To support this course of action he noted that the legitimate plays in New York use the directory ad "without any loss in business."

He compared the newspaper critics' reviews with those of the trade press critics, and remarked: "Even when a trade press representative does not like a particular picture, he may point out to the exhibitor the exploitable angles that may help at the box office."

Wechsler Gets Award For "Four in a Jeep"

Lazar Wechsler, Swiss producer of the current "Four in a Jeep," will be the recipient of the "One World Award for Motion Pictures" for 1951, it was learned this week from the One World Award Committee. Notice of the award, which in past years has gone to Darryl F. Zanuck, Fredric March, Dore Schary, John Huston, William Wyler and Stanley Kramer, was contained in a letter of notification from the committee to United Artists, distributors of "Four in a Jeep." The Award Committee unanimously cited Mr. Wechsler for "the outstanding quality and the cosmopolitan and humanitarian spirit" of his pictures which have included "The Search."

King Brothers, RKO in Deal

RKO Radio will distribute the King Brothers Supercinecolor production, "Drums in the Deep South," the independent producers announced in Hollywood last week.

Warners Seek to Buy Common

The board of directors of Warner Brothers last week passed a resolution inviting stockholders to tender common stock for purchase by the company, but specified that prices must not exceed \$15 per share. The total sum of \$15,000,000 was appropriated for the purpose.

It is expected that formal invitations to tender will be mailed to stockholders soon with the deadline for the submission of tenders to the Guaranty Trust of New York, which are the agents for the corporation for this purpose, probably set at 30 days after notification.

It is thought that the stock purchased as a result of the invitation to tender, together with other stock held in the treasury, will be cancelled and retired at a future stockholders meeting. The entire move is considered part of the Warner Brothers consolidation and preparation for reorganization under the consent decree.

Salesmen Drop Unfair Labor Charge Against Majors

The Colosseum of Motion Picture Salesmen last week withdrew its charges of unfair labor practices against the major distributors. The charges were withdrawn just as the distributors' negotiating committee, headed by Bernard Goodman of Warner Brothers, was about to sit down with field examiner Howard Gamser of the National Labor Relations Board to answer the complaint, which had been filed at the Chicago NLRB office by David Beznor, Colosseum general counsel, when wage negotiations between the salesmen and the distributors ended in a deadlock. Rumors that a wage agreement is near have been denied by Mr. Goodman. The Colosseum was demanding a 10 per cent increase, about \$9 a week, and the distributors were offering a straight \$4 a week boost when negotiations ended.

Postpone Depositions In Goldwyn Suit

The taking of the three depositions in Samuel Goldwyn's anti-trust suit against Fox West Coast and 11 other companies and individuals has been postponed to August 7 in San Francisco. At that time it is expected that Michael Naify, president of Golden State Theatres, will testify in addition to Roy Cooper, film buyer of Golden State, and R. A. McNeil, former president of Golden State.

Ebersons Consultants

The U.S. Air Force has engaged the architectural firm of John and Drew Eberson, designers of many theatres, to act as technical consultants to its Pictorial Service, a section formed to produce documentaries.

THEATRE VS. TELEVISION WAY DOWN IN ALABAMA



**My dad
was
amazed!**

Dad says he was amazed when he realized the difference between our television set and the huge Dixie Theatre screen. Here's the way he told it to me when he had a 'heart to heart' talk the other day:

"You know before I got the television set I was quite a movie fan. We all averaged seeing three pictures a week. All that stopped after we got our set. We went overboard for video, but good. The cinema was a lost art as far as I was concerned.

"One afternoon, however, I had a couple of hours to kill, so I thought I'd drop into the theatre to see a picture starring one of my favorite actresses. I must confess that the first sight of the large picture on the screen actually frightened me. The size of the actors impressed me as being tremendous.

"Things I had come to regard as commonplace in pictures loomed as great technical feats, especially the camera work and the lighting. Directing, too, took on a new meaning. I left the theater feeling that television, although it has made giant strides, still can learn a lot from the movies."

Dads are funny fellows. They have these little 'heart to heart' talks with you, attempting to give you the facts of life. Shucks, I'm way ahead of him—as usual. I never did stop going to the picture show. I'm not very old, but I'm smart enough to know that you can't get the same amount of pleasure watching a 20-year-old western that you can watching your favorite star on the big, big theatre screen. Me, I'll keep spending my dimes on the movies.

**The big DIXIE Screen is 15 x 20 ft. — 43,200 Sq. in. to give you
"no squint" entertainment!**

Mrs. J. M. Lakeman, the Dixie theatre, Haleyville, Ala., submitted this example of the frontal attack on the television threat, noting that "readers of the 'showman's Bible' [*Motion Picture Herald*] might find it interesting . . . with television now casting its black shadow over the motion picture screens." Mr. Lakeman, owner and operator of the Dixie, prepared the advertisement with the assistance of W. D. Smith, Jr., managing editor of *The Advertiser*, Haleyville, which carried the ad. The body copy is the account of a television addict's pleasant surprise at the size, scope and quality of motion pictures after being confined to his home by a long siege of TV-itis. Junior agrees with Dad, but adds that 20-year-old Westerns never interrupted his picture-going habit.

Court Denies Injunction In RKO's 'Alice' Suit

RKO Pictures and Walt Disney Productions this week failed to win a preliminary injunction which would have enjoined Souvaine Selective Pictures from showing the new Bunin production of "Alice in Wonderland" for 18 months unless the distributor and licensees agreed to advertise prominently that the picture has no connection with Mr. Disney's film of the same name. In denying the motion, New York Federal Judge Alexander Holtzoff said, "It seems to the court that the plaintiff does not acquire any right

to exclude others from producing or showing a rival portrayal of the film, 'Alice in Wonderland.'"

In answering the RKO-Disney argument that "Alice" had received a secondary meaning in which they had property rights as a result of vast sums of money spent in advertising the film, the judge said, "anyone has a legal right to make a film based on the Lewis Carroll story." The Bunin film is scheduled to open at the Mayfair theatre, New York, and at one of the Trans-Lux houses July 26, one week prior to the opening of the Disney film at the Criterion in New York.

Attacks News Writers as Not Fair

DENVER: In a recent issue of the *Denver Post*, Pat McGee, general manager of the Cooper Foundation theatres, wrote a guest editorial in which he took to task newspaper writers who slant their stories against the motion picture industry.

Published under his by-line and with Mr. McGee's picture, the editorial said the industry had become "painfully aware of an almost intolerable discriminatory attitude on the part of segments of the newspaper writing field. Within recent months distorted articles harmful to motion pictures generally have appeared in the nation's press, articles which would never have been printed if the publishers had had time to check their sources."

He quoted as examples a *Post* story on salary reductions at Twentieth Century-Fox, pointing out that the article was written so as to make the public believe it applied to all of the company's employees.

"The truth was, and is, the reductions were proposed to those in the studios only who earned more than \$500 weekly and they were to be granted a participation in profits as a substitute. But the Denver reading public never got those facts, nor has a correction ever been printed," he wrote.

Mr. McGee gave the lie to stories of wholesale theatre closings, pointing out that for 338 houses closed in 1950, 398 new ones opened the same year. "Between new conventional theatres and outdoor theatres, more than 1,458,000 seating spaces have been added and this is a net increase in the last two years only," he said.

He further deplored wrong interpretations of the United Paramount-ABC merger, indicating that ABC showed an operating deficit while UPT had a \$12,141,000 profit in 1950.

Abelson, Veteran Exhibitor, Dies in North Dakota

Art Abelson, a veteran of nearly 40 years in northwest exhibition, died at his home at Devil's Lake, N. D., June 30, following a heart attack, the fourth he had suffered in the past two years. Mr. Abelson, who was 56, had been associated with E. R. Ruben in the operation of a theatre at Devil's Lake for the past 18 years. He is survived by his widow, two sons, a sister and a brother, Robert, who is on the Paramount sales staff in Los Angeles.

James O'Neil

James O'Neil, president and co-owner of the Coast Popcorn Supply Company, San Francisco, died suddenly at his Woodside, Cal., home July 6. Mr. O'Neil was chief barker of the San Francisco Variety Club in 1949 and head canvasser in 1950. He is survived by his widow, two daughters and a son.

IN NEWSREELS

MOVIE TONE NEWS, No. 55—UN allies meet on Korea true terms. Truman urges post-war might. England honors U. S. war dead. Some 5,000 troops sail for Germany. British cut down Iran oil output. Sports: Bullfighting.

MOVIE TONE NEWS, No. 56—New Jersey gas explosion. Malik sails for home. U. S. pilot freed by Czechs. Premiere of "The Frogmen." India's Nehru. Navy plane world's fastest. Sports: Sabitt wins Wimbledon crown. Near tragedy mars carnival.

NEWS OF THE DAY, No. 289—Tense scenes in Iran. President Truman urges post-war strength. Tennis fashions startle British. Sports: Golf.

NEWS OF THE DAY, No. 290—Gas explosion. Truman presents Congressional medals. Malik's departure. Dewey arrives in Tokyo. Navy's sky-rocket. U. S. tennis star wins at Wimbledon.

PARAMOUNT NEWS, No. 92—Crown golf and tennis champions. Showdown near in Iranian oil crisis. Korean refugees await conflict's end. American message of independence: Philadelphia, Washington, Paris, London and New Orleans.

PARAMOUNT NEWS, No. 93—Blast in Newark port. Paris is 2,000 years young. People in the global spotlight: Jacob Malik, Thomas E. Dewey. Lieutenant Luther Roland. Supersonic rocketship makes history. Beating the heat.

TELENEWS DIGEST, No. 275—Washington: Fourth of July. Course tests tanks. New jet fighter. India: Cadet graduation. Iranian cadets train. Festival of the lilies in Italy. Jennifer Jones in Korea. Jack Benny and Errol Flynn in Tokyo. Life on Germany's Red border.

TELENEWS DIGEST, No. 28A—Oil tanks explode in Newark. Douglas Skyrocket sets record. Malik goes home. Reds gain in Finland's elections and tension mounts. Czechs free U. S. jet pilot. Korea: truce train readied. N. Y. Yankees fall to third place.

UNIVERSAL NEWS, No. 471—Crisis in Iran: Nationalists seize British oil field. Korea tragedy: homeless wander. President Truman calls for vigilance as price of peace. Sports: Cycle race. Baseball. Pushball.

UNIVERSAL NEWS, No. 472—Explosion damage reaches \$5,000,000 in New Jersey blast. Freeman medal. Sugar crop in Puerto Rico. Rocket plane. Sports: Sabitt wins Wimbledon contest. Timber carnival in Oregon.

WARNER PATHE NEWS, No. 94—America celebrates 175th anniversary of independence. Soccer wins PGA golf crown. Fort Worth: Premiere of "Fort Worth." Baseball in Tokyo. Iranian oil crisis.

WARNER PATHE NEWS, No. 95—Gas tank blasts rock Newark. Russia's Malik goes home. Iranian Premier meets the press. Dewey reaches Tokyo on Far East tour. Wild West square dance. World's fastest plane.

Legion Reviews Seven Films, Approves Four

The National Legion of Decency reviewed seven new films this week and approved four, placing "Mask of the Avenger" in Class A-I, morally unobjectionable for general patronage, and "Interrupted Journey," "Rich, Young and Pretty" and "Thunder on the Hill" in Class A-II, morally unobjectionable for adults. The following films were put in Class B, morally objectionable in part for all: "Angel with the Trumpet" because it "portrays suicide sympathetically and tends to condone immoral action;" "The Secret of Convict Lake" because of "suggestive sequences and a tendency to condone immoral actions," and "Small Back Room," because of "suggestive situations."

Plans Regional Meetings With Mass. Exhibitors

Regional meetings with exhibitors of Massachusetts are planned by Norman Glassman, president of the Independent Exhibitors of New England, Boston, and head of the committee on industry improvement. The first of the regional get-togethers was to have been held Wednesday in Lowell. Mr. Glassman says that exhibitors in large states, who find it difficult to attend organization meetings in person, are entitled to know what their elected officials are doing on their behalf.

Wage Board Data Is Due By July 20

WASHINGTON: The special Wage Stabilization Board panel studying the question of wage control for the film industry and other industries exempt from price control is scheduled to submit its recommendations about July 20, officials indicated this week.

These spokesmen said no final agreement was reached at last week's meeting at Cincinnati and they confided that the panel is actually split "three or four ways." It is learned that no further meetings will be held between now and July 20, but that panel members plan to be in touch via mail and phone.

One official said there certainly would be minority reports and recommendations, if a majority got together on any one policy. He raised the possibility that there might not be any majority report but just several different recommendations to the full board, with final decision left to the full board here.

Even after the full board makes a decision, the policy must be cleared with Economic Stabilizer Eric A. Johnston before it can be cleared.

The new Salary Stabilization Board still is seeking members to fill out a special panel to decide salary policies for Hollywood guild members and other "talent" workers. Indications are that, once such a group has been constituted, it may hold hearings in Los Angeles, Chicago and other key centers.

The board last week issued its first regulation, adopting as its basic policy the first 10 regulations of the Wage Stabilization Board. This is regarded as merely a procedural move since the salary panel had been operating under them all along. A later study indicated that the film industry's permission to keep on paying its talent workers under traditional patterns has been strengthened by that action.

Dismisses Counterclaims In Percentage Action

Judge F. J. Stich of New Orleans has dismissed anti-trust counterclaims seeking damages of \$750,000 asserted by exhibitors in pending percentage actions against them. The percentage actions by Paramount, Loew's, Twentieth Century-Fox, RKO and Universal are against Harold H. Bailey, I. Roy Calamia and the Bailey-Calamia Theatrical Interests, involving the Gentilly theatre in New Orleans. The court sustained the exception taken by the distributor plaintiffs to the effect that there was no right or cause of action on the part of the exhibitor defendants in their anti-trust counterclaims.

Craft Wages Drop in May

The average weekly earnings of craft workers in the Hollywood studios declined from \$104.66 in April to \$103.72 in May. The average in May, 1950, was \$101.09.

BECAUSE



For the first time in film history, a picture is launched with an "Oscar" (awarded for "Best performance by an Actor") prior to general release!

He was three musketeers in one—and one lover in a million! The screen's greatest swordsman, romantic poet and leader!

Immediately following the special selected roadshow exhibition playdates, "CYRANO" is now ready for general release and FOR THE FIRST TIME AT POPULAR PRICES!

More than \$1,000,000 worth of advance public penetration achieved in not one but *FIVE* pre-selling campaigns in advertising, publicity and promotion—far in excess of any film in motion picture history!

STANLEY
KRAMER'S
production

Cyrano

de Bergerac

JOSÉ FERRER

Cyrano
de Bergerac

co-starring
MALA POWERS with William Prince • Morris
Carnovsky • Ralph Clanton • Produced by Stanley Kramer
Directed by Michael Gordon • Screenplay by Carl Foreman
Associate Producer George Glass • Music by Dimitri Tiomkin

Because ... it's Released thru **UA**

LATE REVIEW

The Law and the Lady

MGM—Lovable Rogues

This sophisticated light comedy marks a change of pace for Greer Garson, and "Mrs. Miniver" plays her role as a confidence woman and jewel thief to the hilt, endowing the part with charm and delightful good humor. Her co-star, and helpmate in crime, is Michael Wilding, a master of comic timing and glib delivery. They have ample help in provoking laughs from a witty, often epigrammatic, screenplay by Leonard Spigelgass and Karl Tunberg, and a competent cast of comic types, headed by the inimitable Marjorie Main.

If there is any moral to this frothy bit of entertainment, it is that Barnum's pronouncement about suckers was correct and that crime pays rather handsomely. In this case, at least, crime pays off in 104 minutes of fun as Wilding and Miss Garson swindle the international elite in London, Monte Carlo, Italy, Shanghai and San Francisco.

Wilding, the ne'er do well twin brother of an English lord, and Miss Garson, the nobleman's servant, join forces in London. After bilking a generous bore of a considerable sum for an imaginary "Nile Fund" to feed Egyptian babies, the pair are off to a successful career in crime. They eventually land in San Francisco, where Miss Garson, posing as Lady Loversy, ingratiates herself with the city's wealthiest matron, rough and ready Marjorie Main. With Wilding posing as an English butler, the scheme to steal Miss Main's jewels almost succeeds, but love pops up unexpectedly. Miss Garson becomes involved with a dashing Spaniard, Fernando Lamas, a romance that results in Wilding and Miss Garson, until now merely business associates, discovering one another.

Although they are exposed, Miss Main refuses to prosecute. The English law is not so forgiving. A detective from Scotland Yard arrives to take Wilding and Miss Garson back to England. All ends happily, however, since it is suggested the lovers will get only a light sentence, and Wilding is informed his brother has died, making him a lord and a very wealthy man.

As producer, Edwin H. Knopf has given the film a handsome production, which captures the plushy mode of living of the turn-of-the-century gentry here and abroad. Mr. Knopf, the director, rates a bow for his deft comedy touches which keep the chuckles coming, almost without interruption. The screenplay is based on "The Last of Mrs. Cheyney," a play by Frederick Lonsdale.

Reviewed at the MGM exchange in New York. Reviewer's Rating: Very Good.—Tom Canning.

Release date, July 20, 1951. Running time, 104 minutes. PCA No. 15228. General audience classification. Jane Hoskins.....Greer Garson
Nigel Duxbury.....Michael Wilding
Lord Minden.....Fernando Lamas
Juan Dinas.....Marjorie Main
Marjorie Main, Hayden Rorke, Margalo Gillmore, Ralph Dumke, Rhys Williams, Phyllis Stanley, Natalie Schafer

Republic Holds More Regional Sales Meetings

The second of four Republic regional sales meetings was held Monday and Tuesday at the Jung Hotel, New Orleans, with James R. Grainger, executive vice-president in charge of sales and distribution, presiding. Led by Walter L. Titus, Jr., southern district manager; seven branch managers attended the sessions in New Orleans. Meanwhile, Friday and Saturday, the third sales session was scheduled at San Francisco, with Francis A. Bateman, Pacific coast manager, conferring with six of his branch managers. The fourth meeting is to be July 17 and 18 in New York.

Short Product in First Run Houses

NEW YORK—Week of July 9

ASTOR: Lion Down.....RKO Radio
Fly With the Fleet.....RKO Radio
Feature: Hard, Fast and Beautiful.....RKO Radio
CAPITOL: Heart of Paris.....Warner Bros.
Clubby Cub.....Universal-Int.
Popeye a la Mode.....Paramount
Feature: Strictly Dishonorable.....MGM
CRITERION: Who's Delinquent.....RKO Radio
Feature: The Howler.....United Artists
PARAMOUNT: City of Ball Tossers.....Paramount
Mice Paradise.....Paramount
Feature: Dear Brut.....Paramount
ROXY: Let's Go Martin Fishing.....20th-Fox

Injun Trouble.....20th-Fox
Feature: The Frogmen.....20th-Fox
WARNER: The Birds and the Beasts.....Warner Bros.
The Voice That Thrilled the World.....Warner Bros.
French Rabbit.....Warner Bros.
Feature: Strangers on a Train.....Warner Bros.

CHICAGO—Week of July 9

SURF: The Barefaced Flatfoot.....Columbia
Feature: Oliver Twist.....United Artists
WOODS: The Steeplejack.....20th-Fox
Feature: The Frogmen.....20th-Fox

Kentucky Group Reelects G. F. Crowe President

The Kentucky Association of Theatre Owners reelected Guthrie F. Crowe president at the group's convention in Louisville last weekend. Also reelected were: Charles R. Mitchell, Barbourville, first vice-president; C. K. Arnold, Bardstown, second vice-president; C. R. Buechel, Louisville, treasurer, and Neil G. Borden, assistant treasurer and secretary. Col. Henry J. Stites is general counsel. Charles Mitchell was elected chairman of the board. The following directors were elected: first district, Jack Keiler, Paducah; second district, W. E. Horsefield, Morganfield; third district, D. Irving Long, Louisville; fourth, C. K. Arnold; fifth, Tom Hill, Covington; sixth, Ralph E. McClanahan, Irvine; seventh, Joe Isaacs, Cumberland; eighth, Dick Martin, Ashland; ninth, Charles Mitchell. Andy Anderson, Hartford, and Fred J. Dolle, Louisville, were named directors at large. Holdovers on the board of directors are: Ned Greene, Leon Pickle, C. R. Buechel, W. D. Aspley, J. Van Snook, Gene Lues, L. O. Davis, W. T. Cain, Mrs. O. J. Minnix, Harold Sliter and E. L. Ornstein.

Sees Possible Further Equipment Shortages

Exhibitors are advised to give immediate attention to their equipment needs, in anticipation of shortages that may soon occur, in a statement by Fred Matthews, general sales manager of Motiograph, Inc., Chicago. Issuance of the statement was occasioned by allotment of only 50 per cent of the controlled materials requested by Motiograph from the National Production Authority, despite the fact that the amount of steel, copper and aluminum applied for was "based on a lower than normal production schedule." Most theatre equipment, Mr. Matthews said, is now in good supply, with delivery terms "reasonable."

Set "Mark" Opening

Universal-International's Technicolor production, "Mark of the Renegade" will have its world premiere at the United Artists theatre in downtown Los Angeles July 24 under the auspices of Salvatore Duhart, Mexican consul-general. The picture stars Ricardo Montalban and Cyd Charisse.

Grosses at 2 N.Y. Houses Set Records

Records were set in New York theatre attendance the past weekend, despite soaring temperatures which sent millions to the beaches and mountains. Leaders in setting record grosses were the Radio City Music Hall and the Paramount theatre. Long lines waited in the heat to get in.

The latter, with Dean Martin and Jerry Lewis on the stage and "Dear Brut" on the screen, set an all-time record of \$152,000 for the first week. The comedians had signed for two weeks only, and so the theatre this week had stepped up its schedule to six stage shows daily, with doors opening at 8:30 A.M.

In its ninth week, "The Great Caruso" at the Radio City Music Hall through Wednesday was expected to score \$135,000. The house's money record had been \$120,000 for "Bells of St. Marys." By Thursday, the latest attraction was expected to exceed this amount by \$75,000.

Elsewhere on Broadway, grosses held up despite the weather, with the newly opened Warner theatre, formerly the Strand, with "Strangers on a Train," receiving \$40,000. The house has no stage show. At the Roxy, "The Frogmen" did \$65,000 in its second week. It recorded \$98,000 the first week.

The phenomenal business at the Paramount was accompanied by some publicity about the Dean Martin-Jerry Lewis terms. The comedians signed on a \$50,000 weekly guarantee, plus half of everything over \$100,000.

Essaness Seeks Rehearing Of Woods Theatre Case

Essaness Theatres Corporation filed a petition in Chicago this week for a rehearing of the Woods theatre case. A decision reversed a lower court and awarded to the partners of the Woods the option to purchase the theatre building at the price for which Essaness bought it, or to rent the theatre from Essaness for three years at the old rental, \$60,000 a year.

People in The News

ROBERT W. SELIG, executive assistant to **FRANK H. RICKETSON, JR.**, president of Fox Inter-Mountain Theatres, Inc., has been reelected to the presidency of the University of Denver. His election marks the fourth term as the head of the largest privately-endowed, independent institution of higher learning between the Mississippi and the Sierras.

JOHN BACHMAN, former manager for United Artists in Atlanta, has arrived in Charlotte to take over as local Monogram manager, to succeed **HAL H. JORDAN**, resigned. Mr. Jordan takes over active management of his theatre in Dunn.

TED LAZARUS has been appointed advertising and sales promotion manager of Station WMGM, **Bertram Lebar, Jr.**, director of the station and of Metro-Goldwyn-Mayer Radio Attractions, has announced. Mr. Lazarus has been an account executive of Donahue & Coe and later became advertising manager of Eagle Lion Classics, Inc.

GEORGE KALLMAN and **KEITH GOLDSMITH** has been appointed special foreign representatives of United Artists by **Al Lowe**, general manager of the foreign department. Both men face immediate assignments which will include a comprehensive survey of the company's operations in the Far East. Mr. KALLMAN already has left for London from where he is scheduled to go to India, Burma, Ceylon, Pakistan, Singapore and Indonesia. Mr. GOLDSMITH is scheduled to leave for Tokyo by plane July 18.

ARMAND DENIS and his wife, **MICHAELA**, have left for Africa, where they plan to make a picture for RKO Pathe as an RKO Radio release. They plan to stop off at Brussels, London and Khartoum, Sudan, to confer with government officials regarding the film.

BUCK WILLIAMS, former manager of Robert Lippert's Newsvue in San Francisco, is now co-owner of the 285-seat Peerlex (formerly the new Peerless) in Oakland, Cal.

E. L. WALTON, former vice-president and assistant general sales manager of Republic Pictures, has purchased a half interest in Modern Theatre Supply, distributors of RCA equipment in Washington, Oregon, Idaho, Montana and Alaska, it was an-

nounced last week by **SELON BURNS**, president of Modern Theatre Supply. Mr. Walton, prior to his affiliation with Republic, was long identified with film distribution in Seattle.

PHIL REISMAN, JR., who resigned as editorial supervisor for RKO Pathe last April, is now doing scripts for CBS-TV. His current assignment is the "Man Against Crime" series.

MILTON SILVER, formerly executive assistant to the director of advertising and publicity at Republic, has joined Souvaine Selective Pictures, Inc.

JAMES ALEXANDER, manager for Universal International in the Dominican Republic, has been appointed home office representative in Panama, according to **AMERICO ABOAF**, U-1 vice-president and general sales manager. **MORRIS PAIEWONSKY** succeeds Mr. Alexander in the Dominican Republic.

FREDERICK C. CRAWFORD, president of Thompson Products, Inc., has been elected a director of the Eastman Kodak Company. He fills the vacancy on the Kodak board caused by the death of **James S. Watson** of Rochester.

HERMAN GELBER, president of the Motion Picture Operators' Union Local 306, has been named general chairman of the Motion Picture Division of the State of Israel Independence Bond Issue. He was appointed to the post by popular acclaim at a meeting of prominent New York exhibitors. This marks the first time in the history of the industry that a union leader has headed a great drive in that particular field.

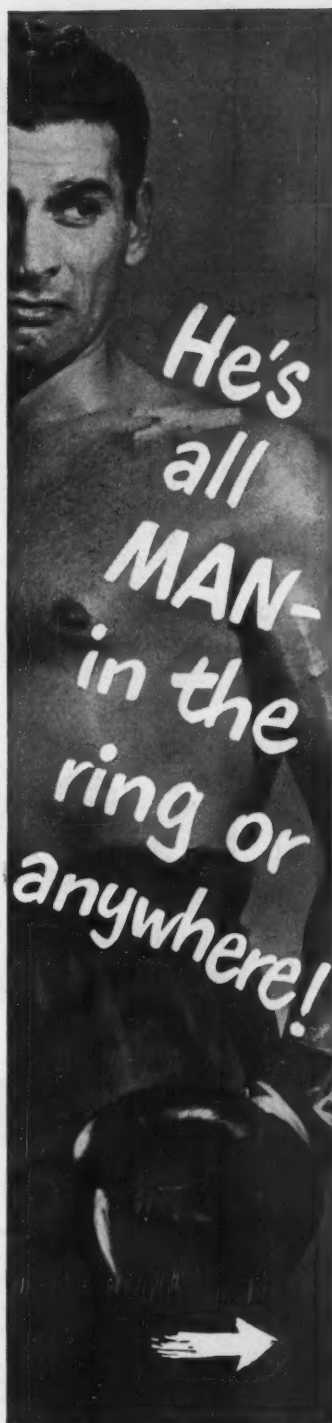
LEON A. FAVRE has been named United Artists manager in Switzerland. He succeeds **CONSTANTIN LOWE**.

DANA A. ATCHLEY, JR., this week was named Coordinator of Technical Research by **LEONARD H. GOLDENSON**, president of United Paramount Theatres. Mr. Atchley was director of Engineering of Tracerlab, Inc., in Boston. He will be responsible for determining the technological requirements for United Paramount's present and future operations in the fields of motion picture exhibition, theatre television and radio and television broadcasting, it has been announced.

Discuss Allied Meeting

Plans for the Allied States Association convention in New York in October were discussed in Washington this week by **True-man T. Rembusch**, Allied president, **Abram**

F. Myers, general counsel, and **Wilbur Snaper**, convention chairman. According to Mr. Rembusch advance reservations already are beginning to come in amid indications that this will be a standout meeting.





**HE MADE THE CROWD PAY TO HATE HIM
...and he made her pay for loving him!**

...but she challenged the
fury of his fists with
the softness of her
arms—to tame him
in the only way a
woman could ..!

IRON MAN

Starring **JEFF CHANDLER · EVELYN KEYES · STEPHEN MCNALLY**
with **ROCK HUDSON · JOYCE HOLDEN**

Screenplay by **GEORGE ZUCKERMAN** and **BORDEN CHASE** • Based on the story by **William R. Burnett**
Directed by **JOSEPH PEVNEY** • Produced by **AARON ROSENBERG** • A Universal-International Picture



U-I makes the pictures with the **BUILT-IN-PROFIT!**

The National Spotlight

ALBANY

Holiday business here was reported "not too bad." . . . The Dix drive-in, Hudson Falls, is now operating. It had been erroneously reported the new theatre was located in Glens Falls. Laverne Fuller built the Dix. . . . "The Great Caruso" is currently being shown in "run" drive-ins. Harry Lamont played it for five days at the Overlook, Poughkeepsie, and opened Sunday for the same run at the Sunset, Kingston. The Ft. George, Lake George, is another which presented the picture. . . . Hellman's Palace, Troy, is "closed for repairs." . . . The Knickerbocker News printed, under the caption, "Movie Chief Denies TV Is Closing Theatres," a statement by Arthur L. Mayer, vice-president of COMPO, that reports of video causing "widespread" closing have given "an entirely erroneous impression." Mr. Mayer was reported as saying there are more motion picture theatres in the U.S. than ever before; the number has increased "20 per cent since 1948 to 23,120." In the same period, Mayer said seating capacity jumped "19.2 per cent to 14,684,150 seats."

ATLANTA

The following pictures were playing: Rhodes, "Go For Broke"; Art, "The Great Rupert"; Loew's Grand, "Excuse My Dust"; Roxy, "The Man who Cheated Himself" and "Jesse James"; Rialto, "Fabiola"; Paramount, "Fort Worth"; Fox, "Take Care of My Little Girl." . . . On the row booking and visiting were: J. H. Thompson, president, M&T Theatres, Hawkinsville, Ga.; John Thompson, Family drive-in, Gainesville, Ga.; Nat Hancock, Jefferson, Ga.; P. L. Taylor, Bishop Theatres, Columbus, Ga.; Hugh Martin, Martin theatre in Florida; Bill Green, Palmetto theatre, Palmetto, Ga.; J. Sadow, Starlight, Rossville, Ga.; Leon Webb, Horn Knoxville, Tenn.; Walter Morris, Pike, Knoxville, Tenn.; W. W. Hammonds, Jr., Orr theatre in Alabama, and Col. T. E. Orr of the same company. . . . J. E. Chamoun, owner of the Casino theatre, Tampa, Fla., has been charged on four counts of permitting hazards to exist in the theatre. . . . The New Joy drive in at Milton, Fla., has opened with Haywood Hanna, as manager. . . . The Plaza theatre, Athens, Ala., has closed and will possibly reopen in the fall.

BALTIMORE

Excellent weather and a week of good pictures has kept the boxoffice moving along with "Excuse My Dust" at Loew's doing very well followed by "Hard, Fast and Beautiful" at the Town, "The Prince Who Was A Thief" at Keith's and "Take Care Of My Little Girl" at the New. Fair business being rung up by "Cavalry Scout" at Mayfair and "Strangers on A Train" in second week

at Stanley. General outlook for business this time of year is better than last. . . . The Madison Theatre Co., has filed suit against United Artists, 20th Century-Fox, RKO and the Lincoln Amusement Co., claiming clearance arrangements discriminate against it's Fulton theatre to the benefit of the Lincoln and Roosevelt. The suit was filed in Federal District Court in an antitrust action. . . . Leon Back, Rome circuit executive, back from Atlantic City. . . . The World theatre closed.

BOSTON

Rain over the weekend helped downtown business. . . . Nearly all houses had new product for the holiday. With "Last Outpost" and "Dear Brat," the Paramount easily led the field this week. In her nine day personal appearance engagement, Josephine Baker did satisfactory business combined with "The Hollywood Story" at the Keith-Boston. . . . MGM officials chartered the motor vessel "Boston Belle" for a cruise around the harbor of "Show Boat" attended by film critics and representatives of the Boston newspapers. Several hundred guests attended, headed by Charles Kurtzman, northeastern division manager of Loew's Theatres and by Sam Clark and Harry Carter, heads of Music Suppliers of New England, distributors of MGM records, who were hosts.

WHEN AND WHERE

July 16-19: Convention, Pacific Coast Conference of Independent Theatre Owners, Del Mar, Cal.

July 23-26: Producers' and exhibitors' seminar, Council of Motion Picture Organizations, Hollywood, Cal.

September 18, 19: Annual convention, West Virginia Allied Theatres' Association, Daniel Boone Hotel, Charleston, W. Va.

September 23-27: Annual convention, Theatre Owners of America, Astor Hotel, New York City.

September 24-26: Annual meeting, Motion Picture Industry Council of Canada, Mount Royal Hotel, Montreal.

October 11-13: Joint convention, Theatre Equipment and Supply Manufacturers' Association and Theatre Equipment Dealers Protective Association, Ambassador Hotel, Los Angeles.

October 28, 29: Fall board meeting Allied States Association, Biltmore Hotel, New York City.

October 30 - November 1: Annual convention, Allied States Association, Biltmore Hotel, New York City.

BUFFALO

Tent No. 7, Variety Club of Buffalo, will hold its annual picnic on the grounds of the Automobile Club of Buffalo in Clarence on Monday, July 16. . . . Elmer F. Lux, general manager of Darnell Theatres and city councilman at large, has been endorsed for council president by the Democratic Executive Committee. . . . The Variety Club Handicap will be run July 23 at the Fort Erie track. . . . Clint Young has been named Schine zone manager in the Rochester area, succeeding Gus DePauw. . . . Relatives of Buffalo-born Reed Hadley, one of the stars of Lippert's "Little Big Horn," were guests of Paramount theatre manager, Joseph B. Clements at the showing of the big western here. . . . The Meco Circuit has taken over the Cameo in Binghamton. The house formerly was operated by B. N. Pearlman. . . . Fred and Donald Wilson have re-opened the Finger Lakes drive-in in Auburn. . . . Bill Rosenow, Theatre Service Organization, is buying and booking for the Valley theatre in Little Valley.

CINCINNATI

"Strictly Dishonorable," is giving the RKO Albee a fairly good plus-average figure. Other offerings on view include: "Fort Worth," RKO Palace; "Circle of Danger," dualed with "The Man With My Face," RKO Grand; "Strangers on a Train," RKO Lyric for a moveover week after opening week at the Albee; "The Prince Who Was a Thief," Capitol; "The Long Dark Hall," Keith's and the final week of an extended run of "Kon-Tiki" at the Guild. . . . The Cincinnati Variety Club, Tent No. 3, will hold its annual golf tournament August 27. Allan S. Moritz is chairman of the committee for the event. . . . Ruben Shor, operating the local Twin drive-in and other theatres throughout the area, has acquired the State theatre, in Danville, Ky. . . . Kroger Babb, president of Hallmark Productions, with headquarters at Wilmington, Ohio, who is now in Honolulu, has announced that the Royal Amusement Co., operated by Herman and Louis Rosen, will handle Hallmark product in the Hawaiian Islands. Each film will have its premiere at the King theatre, in Honolulu, and move to the Roosevelt for indefinite runs.

CHICAGO

First runs here chalked up a good week. . . . The Palace opened big with "Sirocco" and "Smuggler's Gold;" July 4 was the best day at the RKO house so far this year. On the Near North Side "Oliver Twist" moved over from the Esquire to the Surf for a continued first run and is playing to top business. At the Chicago "Strangers On A Train" with stage show failed to come up

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to expectations. "The Thing" is winding up a smash five-week run at the Woods. Loop prospects look good for the next few weeks with "Cyrano de Bergerac," "Samson and Delilah," "Show Boat," and "The Frogmen" booked into the ace houses. . . . Theatre TV was to face one of its toughest tests here Thursday night. While the State Lake and Tivoli were to present the telecast of the Layne-Marciano fight, the White Sox played Boston in a twilight-night doubleheader at Comiskey Park. All reserved seats for the game already have been sold. The Sox have been drawing capacity crowds to their night games and radio station WCFL, which carries the broadcasts, has clocked listening audiences of over a million people for the top night games. . . . Arthur Davidson has turned over active management of the Calo Theatre to his son, Ted, in order to concentrate on outside interests. . . . Jack Kirsch, Illinois Allied president, read a letter from Truman Rembusch, president of National Allied, to a general membership meeting here last Friday. In the letter, Rembusch discussed theatre TV at great length and urged caution in the purchase of large-screen TV equipment by independent exhibitors.

CLEVELAND

Fourth of July theatre attendance was better than average midsummer holiday attendance. . . . Stanley "Bud" Barach, head of Theatre Enterprises handling theatre promotions, is closing his Film Bldg. office and operating from his home, 13765 Cedar Rd. . . . Paul Foster will conduct Herb Horstemeier's booking agency while he goes on vacation. . . . A two-day Paramount division meeting held here at the Carter Hotel was attended by E. K. O'Shea, Howard Minsky, Jerry Pickman, Art Leazenby and branch managers Harry Buxbaum, Cleveland; Bill Meier, Cincinnati; Mike Simon, Detroit; David Kimelman, Pittsburgh; Ulrik Smith, Philadelphia and Phil Isaacs, Washington, D. C. . . . Three Drive-in theatres will hold church services at 10 a. m. July 29 as a new project sponsored by the Cleveland Junior Chamber of Commerce for the benefit of shut-ins and others physically handicapped. Msgr. J. J. Kroll, chancellor of the Catholic Diocese of Cleveland will officiate at mass at the Cloverleaf drive-in; Rev. John Brewer of Calvary Presbyterian Church will conduct Protestant services at the Auto drive-in and Jewish services will be held at the Miles drive-in.

COLUMBUS

Fourth of July meant a slight upsurge in business, with the Palace and Grand having special pre-holiday shows—the Palace a sneak preview of "Frances Goes To The Races" and the Grand having a midnight opening of "Fabiola." The Ohio did well with "Excuse My Dust" as a single feature and the Broad had a stronger than usual dual bill with "Night Into Morning" and "No Questions Asked." The Palace's holiday week showing of "Strangers on a Train" caused considerable comment. . . . Milton Harris, United Artists representative, here for the popular-price engagement of "Cyrano de Bergerac" at the Palace. . . . Walter Talun, the Goliath of "David and Bathsheba," here on his tour of the country. . . . Robert Little has been appointed director of routes for Hallmark Productions. . . .

Four-day meeting of Hallmark zone managers is scheduled to start July 21 at Intermission Cottage at Buckeye Lake, Ohio. . . . Free Drive-In Christian Film Association is operating an outdoor theatre on West Mound Street here, showing religious films without charge on Saturday nights.

DENVER

Business is fair in the first runs. Showing are "Apache Drums" with "Blondie in Society" at the Aladdin, Tabor, Webber; "Excuse My Dust," second week at Broadway; "Ace in the Hole," second week at Denham; "Take Care of My Little Girl" with "Long Dark Hall," Denver, Esquire; "Sirocco" with "Hoodlum," Orpheum; "My Outlaw Brother" with "When I Grow Up," Paramount; "She Shoulda Said No" with "Cyclone Fury," Rialto, and "Rocking Horse Winner" at the Vogue, art theatre. . . . Tom Knight, Riverton, Wyo., theatre owner, in bed only an hour after biggest Sunday yet, called out of bed to repeat on his role of airplane ambulance pilot, bringing Riverton lad to Denver hospital. Flying his own plane, Mr. Knight does this job often. . . . Oscar Galanter, recently with Columbia, Omaha, new office manager at Universal.

DES MOINES

Catherine Staak, manager of the Oskaloosa drive-in theatre, was killed when her car went out of control on a highway curve near Oskaloosa. Miss Staak was driving alone at the time of the accident. . . . Articles of incorporation have been filed in Davenport for the New Garden Theatre Co. Joe Jacobson, Davenport, is president; Earl Lehman, Des Moines, is treasurer. . . . Donald Lee, Columbia booker, has been transferred to the Omaha branch where he will be office manager and booker. . . . The Odeon and Casino theatres in Marshalltown are now under the management of Consolidated Agencies, Inc., of Kansas City. The firm also manages the Strand, Marshalltown, bringing to three the number of houses in Marshalltown under operation of the Kansas City company. There are four theatres in the city. Neal Houtz, present Strand manager, has been named city manager for the three houses by C. A. Schultz, president of Consolidated Agencies. The transaction was between Mr. Schultz and G. Ralph Branton of Des Moines, and associates, representing the Odeon Theatre Corp. . . . Estherville's new drive-in, the Chief, opened July 6 under the management of Robert L. Johnson and Charles W. Legg. . . . A severe windstorm damaged the Corral drive-in at Webster City recently forcing its closure indefinitely for repairs.

DETROIT

Business has been normal lately with "Show Boat" at the United Artists doing exceptionally well. Michigan is offering a double bill, "The Last Outpost" and "Dear Brat." Fox is doing well with "The Prowler" and "The Hoodlum." Adams is holding "The Great Caruso" for its eighth week. Norman Meyers, Adams manager, announced that "Cyrano" will be next feature at popular prices. Madison is showing "Little Big Horn" and "Savage Drums." "Bullfighter and the Lady" and "In Old Amarillo" is playing the Palms. . . . Alex Schreiber of Associated Theatres left for

Los Angeles to check up on his theatre interests there. . . . Sam Carver, independent circuit owner, has closed two of his four theatres temporarily. . . . The Government has rescinded an order to close a housing project near Ypsilanti, Mich., which threatened the future of the 1,200-seat Willow Run theatre located there. . . . An arson squad detective is guarding the Teleneves theatre after a firebug set off four fires Sunday evening. Patrons were unaware of the blazes, however, due to the action of manager Edward Knopp.

HARTFORD

New downtown first-runs included "Excuse My Dust" and "No Questions Asked," Loew's Poli; "As Young As You Feel," Loew's Poli Palace; "Dear Brat" and "The Last Outpost," Allyn; "Strangers On A Train" and "Yukon Patrol," Warner Strand; "Jungle Headhunters," Warner Regal. . . . The following new Connecticut amusement corporations have filed certificates of incorporation with the Secretary of State's office: Lyn-Jil Theatre Co., Stratford; incorporators, Seymour B. Levine, Stratford; Hilda L. Lipsher, North Haven; Ida M. Levine, Stratford; Baybrook Amusement Co., West Haven; president, Louis Gherlone; vice-president, Rose Gherlone; secretary, David Gherlone. . . . E. M. Loew's Theatres have opened the newly-constructed \$200,000 Farmington drive-in, Farmington, Conn. Hector Frascadore, ex-acting manager, Hartford drive-in, Newington, Conn., is manager. . . . Fred Thomas has been named assistant manager at the Warner theatre, Bridgeport, Conn. . . . Whitford Barry has been promoted to assistant manager, Center theatre, Hartford. . . . Nathan E. Goldstein, owner of the Arcade Theatre, Springfield, Mass., has announced reduction to 40 cents, including tax, of admission charge for men and women in uniform. Regular admission is 55 cents.

KANSAS CITY

"Excuse My Dust" is going well at the Midland, with "When the Redskins Rode" as second feature; "Ace in the Hole" at the Paramount; "The Blue Angel" followed "Last Holiday" that ran two weeks, at the Kimo; "Fighting Coast Guard" will follow "The Frogmen" at the Fairway-Granada-Tower-Uptown. . . . Fox Midwest theatre managers are in the last two weeks of the Skouras campaign, which are "Elnor Rhoden Weeks." . . . "Strangers on a Train" has done exceptionally well at the RKO Missouri.

LOS ANGELES

To Josephine Baker went the honor of breaking an RKO Hillstreet boxoffice record of 17 years standing, with a \$7,500 gross for the opening day and full houses through the daytime and evening shows. . . . "The Great Caruso" finally yielded the Loew's State and Egyptian screens, after a record-setting seven-week run, to "Excuse My Dust" and "Night Into Morning." Other new entries were "Jungle Headhunters," the Lewis Cotlow Amazon expedition, and "Tokyo File 212" at the two Paramounts, "Strangers on a Train" at the three Warner houses, "Take Care of My Little Girl" at the Los Angeles and Chinese group, "The

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Prince Who Was a Thief" at the United Artists circuit and "Two of a Kind" at the Pantages. . . . "Ace in the Hole" went into a third week at the 4 Star and "Tales of Hoffman" continued as outstanding import at the Laurel. . . . Hallmark's "The Prince of Peace" proved its "commercial" value by getting off to a strong boxoffice at Matt Fried's Cinema theatre, where audiences consisted of patrons from many outlying towns as well as metropolitan Los Angeles. . . . Saul Lebedoff unwrapped his new theatre game to a keenly interested audience in Warner's screening room. Consisting of actual race films from Hollywood Park and Santa Anita, the "Movie Sweepstakes" provide customers with ticket numbers corresponding with numbers of the horses. . . . Up from San Diego for some shopping was Bob Burkan of the Ken theatre. . . . Viewing the new concessions corner at National Theatre Supply was Bob Clark of Fox Principal's Ventura theatre.

LOUISVILLE

"Strangers on a Train" at the Mary Anderson went into its second week. Loew's brought in "Excuse My Dust" and "The Painted Hills", while the Rialto offered "Apache Drums" and "The Fat Man"; with the Strand presenting "Fighting Coast Guard" and "Lost Planet Airmen". . . . Celebrating the first anniversary of its operation, the Twin drive-in theatre owned by the American Drive-In Theatres, and under the direction of Louis A. Arru, offered orchids to all the ladies attending the theatre during the three-day celebration, also offered a free box of chocolates to patrons attending whose birthdays fell on any one of the three days. . . . According to a report of state revenue, tax revenue on amusement (combined) for May 1951 was \$39,432 less than for a corresponding month in 1950. Tax revenue for July through May 1950-51 was \$85,325 less, than for a similar period in 1949-50. . . . Out of town exhibitors seen on the row included: Willard Wilderick, New Washington Theatre, New Washington, Ind.; A. N. Miles, Eminence, Eminence, Ky.; Sam Goodman, Dream, Corydon, Ind.; George Lindsay, Lindsay, Brownsville, Ky.; Homer Wirth, Crane, Crane, Ind.; R. L. Gastrost, Victory, Vine Grove, Ky. . . . A special preview was staged by manager George N. Hunt of Loew's theatre here, which was followed up by a sneak preview staged by manager Johnson Musselman at the first run Rialto here.

MEMPHIS

Memphis first runs had a good week. Loew's Palace held over "Go for Broke." Loew's State had a good opening with "Excuse My Dust." Malco played "Half Angel" to good crowds. Strand led the attendance parade with "Take Care of My Little Girl." Warner had very good attendance with "Strangers on a Train." . . . Variety Club held its annual summer picnic at Rainbow Lake. . . . Flexer Building on Film Row, which recently opened, was occupied this week by Flexer Theatres, Inc., headed by David Flexer, president, who built the new structure with space available for film exchanges and affiliated business establishments. The building is at 363 South Second Street. . . . Mid-South exhibitors visiting



"I'll be right back. Gotta eat supper!"

MOTION PICTURE HERALD

and booking on Film Row in Memphis included Mrs. J. C. Noble, Leland; Mrs. Clara Davis, Drew; Leou Roundtree, Water Valley; G. H. Goff, Parsons; Amelia Ellis, Mason; W. F. Ruffin, Sr., Covington; W. D. Gray, Rutherford; Ben Jackson, Ruleville; W. R. Ringger, Lake City; Douglass Pierce, Pocahontas; Charles Reveley, Stevens; M. A. Weaver, Noble; Moses Sliman, Osceola; Morris Collins, Paragould; E. C. Fleeman, Manila; and Gene Higginbotham, Leachville.

MIAMI

The "Great Caruso" went into its sixth week at the Embassy, Variety; "The Frogmen" held forth at the Carib, Miami, Miracle; "Hard, Fast and Beautiful" Florida, Sheridan; "Five", Lincoln, Town; "Ace in the Hole", Beach, Paramount; "Take Care of My Little Girl", Lauderdale's Gateway; "Manon", Cinema; "Lady Paname", Colony Art, and "Sealed Cargo" at the Olympia with a stage show. Midnight menu included "Lady Paname" at the Paramount and "He Ran All the Way" at the Town. . . . The Flagler, Miami's only 'open all night' house, managed by James Bennett, has been closed temporarily. . . . Dudley Dickson of the Florida State Theatres has been transferred to the Lake theatre in Lake Worth, Florida, as manager. . . . The Dade County commission took under consideration, the protests of Elmer Radloff, treasurer of Wometco Theatres, that tax assessments on both the Carib Theatre on Miami Beach, and the Miami, in Miami were too high. The Carib was assessed at \$450,000 and the Miami at \$675,000. . . . The community responded in force to the rededication program arranged by chairman Mitchell Wolfson for the July 4 celebration.

MILWAUKEE

"The Prince Who Was a Thief" played at the Warner while a hold-over was "Excuse

My Dust" at the Riverside. "Kind Lady" was viewed at the Towne. "Ace in the Hole" was at the Palace. Piper Laurie and Tony Curtis were in town last week on their promotional tour for "The Prince Who Was a Thief". . . . The drive-in theatres here featured fireworks on their program for the Fourth of July. . . . Last week Lash La Rue, cowboy star, was the headliner in a western show and carnival which played a week's engagement on Milwaukee's south side.

MINNEAPOLIS

"Strangers On A Train" is at the RKO-Orpheum. "Excuse My Dust" is at the Gopher. "He Ran All the Way" is at the State. The Lyric is showing "The Prowler." "Oliver Twist" is at the Century. "Take Care of My Little Girl" is at Radio City. Playing for a second week is "So Long at the Fair" at the World. Theatre-television in the Minneapolis and St. Paul area may not be available for several years to come, because of non-availability of TV channels. It is pointed out that such transmission at this time is impossible because of regular network programs over the two present Twin City TV stations. . . . Some of the loop first run houses made a bid for July 4 patronage, by starting new bills on that date. Others waited for their regular opening dates. . . . The Gopher theatre, a first run loop house, has placed a sandwich board advertising admission prices, on the sidewalk next to the curb. Prices can easily be seen by pedestrians, motorists, street car and bus riders.

NEW ORLEANS

The usual after holiday lull wasn't imminent as business continued steady throughout the week. Offerings were "Strangers On The Train" at the Orpheum; "Excuse My Dust" at Loew's State; "Bedtime for Bonzo" at the Joy; "Fort Worth" at the Saenger; "Konktiki" at the Civic; "The

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Devil and Daniel Webster" at the Avenue; "Quebec" at the Globe; "Inside Straight" at the Center; and "Rawhide" at the Tudor. . . . Amusement and all public gathering places in Coshatta, La., are still officially closed due to several cases of polio. . . . Visitors were B. B. Sharer of Barnett Film Service, Hollywood, Calif.; Ed Jenner, Ellisville, Miss.; Harry Thomas, McComb, Miss.; Frank Ollah, Albany, La.; F. G. Pratt, Jr., Vacherie, La.; Mr. and Mrs. C. H. Crossley, Laurel, Miss.

OKLAHOMA CITY

Both the Uptown and Villa theatres, are now completely air conditioned. . . . The Will Rogers theatre is the only suburban subsequent run theatre operating on a single feature policy. . . . The Knob Hill is showing "Steamboat Round The Bend" starring Will Rogers. Patrons asked for the return of the picture. . . . All drive-in theatres in the city had gala fireworks display on the Fourth of July. . . . The Midwest theatre had a sneak preview on the Fourth of "Strangers on a Train". . . . The Sooner theatre is showing "Things To Come" plus "One Million B.C." The State had "Up In Arms." At the Center "Fabiola" is drawing the crowds. Criterion, Plaza and Ritz theatres are showing "The Frogmen."

OMAHA

Piper Laurie and Tony Curtis made it a glorious Fourth of July at the Paramount. The stars appeared on the stage with the opening of "The Prince Who Was a Thief." . . . Another July 4 Omaha visitor was William (Hopalong Cassidy) Boyd, who featured the American Legion Fireworks Carnival and Circus at Creighton Stadium and made personal appearances at Children's Memorial Hospital and Boys Town. . . . Axel Sorensen, Vogue theatre at Beresford, S. D., was parade master for the town's Horse and Buggy Days over the holidays. . . . Joe Weiss, office manager for Columbia, has taken a similar position with Monogram and has been replaced by Don Lee from Columbia at Des Moines. Howard Ross of Monogram has been transferred to Kansas City.

PITTSBURGH

Manager John D. Walsh, of the Fulton theatre Chief Barker of Tent No. 1 Variety Clubs International, is naming a large personal contact committee to raise an added \$50,000 for the Roselia Foundling fund. . . . Film Row sympathies went to Bert Wild, manager of the Butler theatre who suffered the death of his father. . . . The annual dinner and golf tournament for Variety Club members at the Highland Country Club was most successful. A large crowd turned out. Tom Troy, manager of the William Penn Hotel, and president of Pittsburgh's Chamber of Commerce who is vitally interested in the club's financial success, was the low gross winner. Tom Birks was chairman of the affair and was assisted by John McGreevy of the Harris chain and Carl Doser.

PHILADELPHIA

David, Harold and Ruben Shapiro have taken over the Alden, formerly operated by

Charles Goldfine, who confines his activity to the South City drive-in here. . . . Norman Lewis' York, recently remodelled, closed again. . . . A. Joseph De Fiore, manager, announced the closing of the Park, Wilmington, Del., for the summer season; and the Pike, Claymont, Del., has scheduled Tuesday, Thursday, Friday and Saturday operations for the summer. . . . Thomas Kerrigan installed train and boat rides in the play area of his Harrisburg Drive-In, Harrisburg, Pa. . . . William Bedell named temporary manager of Warners' suburban Ardmore, replacing Johnny Latimer, who left the company. . . . I. L. Lenz' 202 Drive-In near West Chester, Pa., is the latest to join the Allied Booking and Buying Service. It is also the newest open-air in the Eastern Pennsylvania territory. . . . Edward Richards has been appointed assistant manager of Warners' Grand, Wilmington, Del.

PORTLAND

Three theatres have booked exceptionally strong double bills for the holiday out of towners. . . . "Excuse My Dust" and "No Questions Asked" at the J. J. Parker Broadway; "The Secret of Convict Lake" and "Gambling House" at the Oriental and Paramount. Other new pictures in town this week: "The Bandits of Santa Fe" at the Orpheum; "Teresa" at the United Artists; and "Lorna Doone" at the Mayfair. "Oliver Twist" didn't do so well at the United Artist last week so it has been moved over to the Guild theatre which has an art and foreign picture policy. . . . The Music Box has booked "No Orchids For Miss Blandish" . . . Downtown spots are also using surprise previews about once a week at each chain, J. J. Parker and Evergreen.

SAN FRANCISCO

Top grosser in town was "Peking Express" and "Danger Zone" at the Paramount. . . . Announced to show this week are "The Guy Who Came Back" at the Fox, "Passage West" at the Paramount and "Soldiers Three" at the Golden Gate. . . . In town the past week was Toni Landi, checking up on "The Scarf" at the United Artists Exchange. . . . Republic's District Manager Francis Bateman headed the two-day sales meeting here which was attended by all West Coast branch managers. . . . Max Bercutt, Warner's publicist, is busy lining up advance breaks for "Moonlight Bay" opening at the Paramount July 26. . . . Showmen participating in arrangements for the Israel Bond Show Benefit and Rally were Abraham Berry, Jack Blumenfeld, Joe Blumenfeld, Irving Levin, Hulda McGinn of the California Theatres Association, Mike Naify, Paul Speir and Jerry Zigmund. George Jessel accepted the invitation to MC the affair in which personalities from motion picture studios and opera and concert circles were to take part at the Geary theatre.

ST. LOUIS

New openings included "Excuse My Dust" at Loew's State, "Little Big Horn" and "The Brave Bulls" at the Fox, and "The Frogmen" at the Missouri. . . . "Fort Worth" moved downtown for a second week at the Ambassador and "Strictly Dishonorable" does the same moving over to Loew's Orpheum. . . . Clarence Kaimann, local

theatre man, has become associated with the St. Charles Drive-In Theatre Company of St. Charles, Mo. . . . Edward B. Arthur, general manager of Fanchon and Marc—St. Louie Amusement Company, has been named chairman of the amusements subcommittee of the St. Louis Civil Defense organization. . . . Harry C. Arthur of the same company returned this week from a trip to New York and headed for the West Coast. . . . Millard Komm and S. Louis Jablanov, general managers of the Sam Komm theatres, have started the installation of a large screen television system for their theatres. Six St. Louis area theatres will be affected by the change with presentations of sports events, plays and highlighted news events scheduled to begin sometime in August.

VANCOUVER

Business at Vancouver's first-run boxoffices continues to be spotty, but grosses at some houses are in the excellent category. . . . Doing outstanding business on its second week is "The Great Caruso" giving the Capitol its best business in months. A move-over of "Soldiers Three" at the Dominion and a twin bill of "Ghost Chasers" and "North of the Great Divide" at the Paradise also were very good. Also playing: "Along The Great Divide" at the Orpheum; "Goodbye My Fancy" at the Strand; "San Francisco" and "Luxury Liner," reissues, at the Cinema; "Tomahawk" at the Vogue, "Stage To Tucson" plus stage show, at the Hastings; "Timber Fury" and "Smugglers Island" at the Fraser and Plaza; and "The Lost People" at the Studio. . . . M. E. Jenkins has started construction of a 500-seat suburban theatre at Calgary, Alta, which is expected to be open late this fall. . . . Odeon circuit will completely remodel the Olympia theatre in Vancouver. . . . The official opening of the 1,200-seat Uptown theatre at Calgary was held this week. It was built by Jack Barron who also operates the Grand in Calgary, both being in partnership with Odeon circuit.

WASHINGTON

New openings included: "Strangers On a Train" at the Warner; "Little Big Horn" and "Savage Drums" at the Metropolitan; "Excuse My Dust" at the Capitol; "Francis Goes to the Races" at RKO Keith's "Take Care Of My Little Girl" at the Palace; "Circle of Danger" at the Trans-Lux. Holdovers included "Tales of Hoffman" at the Playhouse; "Molly" at the Little; "Dancing Years" at the Plaza; and "Brave Bulls" at the Dupont. Carryover for the week was "On the Riviera" at the Columbia for a third downtown week. . . . James Carbery, manager of RKO Keith's, has resigned to accept the position of city manager of Rowley United Theatres, Little Rock, Arkansas. . . . The Capital Transit Co. strike was settled the night of July 3, with service resumed on July 4. Strike lasted three full days, and Washington was without streetcars and buses. Parking rules were waived, and cars were permitted to park on streetcar tracks in the center of the downtown streets. All policeman in the city were alerted to handle the extra load of traffic. Department stores and downtown theatres were hard hit. However, the Tuesday night showing "Take Care of My Little Girl" at Loew's Palace, drew a very healthy crowd.

"What the Picture did for me"

Allied Artists

SOUTHSIDE 1-1000: Don DeFore, Andrea King—This is a very good picture. We played it Sunday, Monday, Tuesday to fair gross.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Astor

HOLY YEAR AT THE VATICAN, THE: Documentary—We did not do so well here with this one. It might do better elsewhere.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Hallmark

PRINCE OF PEACE: This much talked of picture is worth going out and seeing. Regret playing it during adverse weather, but feel that had we not had a picture like this, business would have been pretty bad. In checking we find we played to more people than "Samson & Delilah" a year ago, for which we feel quite grateful. Biggest first week gross in some time. I do believe there is a dollar to be made with this picture. Played Monday, Tuesday, Wednesday, Thursday.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Lippert

BANDIT QUEEN: Barbara Britton, Philip Reed—A very good one from an independent.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Metro-Goldwyn-Mayer

REFORMER AND THE REDHEAD, THE: Jane Allison, Dick Powell—From the B. O. receipts on this one, it would seem our customers are hungry for comedy. Not only did we do well on this, but the comments were a pleasure to the ear. Played Tuesday, Wednesday, June 26, 27.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

ROYAL WEDDING: Jane Powell, Fred Astaire—This meant a better than average B. O. for us, partly because Jane Powell has become very popular here and partly because of the nation-wide publicity it has received. However, as far as I am concerned, it was not nearly the film "Two Weeks With Love" was. Played Tuesday, Wednesday, June 26, 27.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Monogram

BLUES BUSTERS: Leo Gorcey, Huntz Hall—The Bowery Boys are always good for plenty of laughs. It's what we need in place of so many deep dramatic pictures.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

BOWERY BLITZKREIG: Leo Gorcey, Huntz Hall—Double billed this with "Enchantment" to fair mid-week business. Played Wednesday, Thursday, June 27, 28.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

Paramount

LEMON DROP KID, THE: Bob Hope, Marilyn Maxwell—An extra good comedy—at a very high price.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

RKO-Radio

ENCHANTMENT: David Niven, Teresa Wright—

MOTION PICTURE HERALD, JULY 14, 1951

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

NEW CONTRIBUTORS

Each week additional exhibitors join the ranks of regular contributors to the columns of the What the Picture Did For Me department of the *Herald*, sharing with other exhibitors that knowledge of their experience with pictures so valuable in successful theatre operation. The new, and welcome contributors:

Robert Cook, Bungalo Theatre, St. Maries, Idaho.
Tracy Hallman, Palace Theatre, Gastonia, N. C.
George M. Slaughter, President Theatre, Manchester, Ga.
Milan G. Steele, Ritz Theatre, Pawnee, Okla.
Eugene Yenne, Avalon, Longueuil, P. Q., Canada.

Postponed playing this for some time. Not as bad as anticipated. Played Wednesday, Thursday, June 27, 28.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

BACK TO BATAAN: John Wayne, Anthony Quinn—Very fine reissue. It gave us our largest B. O. for a Saturday in many months. John Wayne tops in this one. Played Saturday, June 30.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

THING, THE: Kenneth Tobey, Margaret Sheridan—Did extra business. I put up a big front display that paid off.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—This picture played to twice the house of "Air Cadet"—and it was showing for the third time in this house. "Air Cadet" was first run. Played Tuesday, Wednesday, June 19, 20.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

BELLS OF CORONADO: Roy Rogers, Dale Evans—In my estimation, this is one of Roy's best. It is fine for the small rural situations. It has action and comedy and some good singing by the Sons of the Pioneers—these three ingredients never fail in the farming communities. Played Friday, Saturday, June 29, 30.—L. Roche, Vernon Theatre, Vernon, Fla.

HIT PARADE OF 1951: John Carroll, Marie McDonald—A very good musical that I bought right.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

PRIDE OF MARYLAND: Stanley Clements, Peggy Stewart—Much better than average second feature—good cast, fine story, above-average direction and excellent comments from the patrons. By all means play it. Played Thursday, Friday, June 28, 29.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Twentieth Century-Fox

I'LL GET BY: Bill Lundigan, June Haver—A nice little musical—nothing big, but good fan fare. Played Monday, Tuesday, June 25, 26.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

United Artists

NORTHWEST STAMPEDE: Joan Leslie, James Craig—Not a bad picture but the weather was against us and business was below par.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

QUICKSAND: Mickey Rooney, Jeanne Cagney, Barbara Bates—This is a most interesting and absorbing show; it teaches a lesson too in that it dramatically shows how a young fellow can easily get started in crime and how a small crime can lead to more serious crimes. This held to average attendance in mid-week, and that is something these days! They really liked this new girl, Barbara Bates. How could I get an autograph of her and a picture to hang in the lobby? Played Wednesday, Thursday, June 27, 28.—L. Roche, Vernon Theatre, Vernon, Fla.

Universal International

AIR CADET: Stephen McNally, Gail Russell—Good jet flyer training picture which played to a loss here through no fault of the picture. I believe the title was too weak. Played Tuesday, Wednesday, June 19, 20.—Milan G. Steele, Ritz Theatre, Pawnee, Okla.

KANSAS RAIDERS: Audie Murphy, Marguerite Chapman—This action-packed epic from U. I. meant a much better than usual B. O. for us. Audie Murphy is without question the most popular movie star hereabouts. Here's hoping he keeps on making westerns along these same lines. Played Thursday, Friday, June 28, 29.—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

Shorts

RKO Radio

FITS IN A FIDDLE: Clark & McCullough—Very funny, two reel comedy.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

PUT SOME MONEY IN THE POT: Comedy Special—Wally Brown, Jack Kirkwood—I just had to report on this two reel comedy—it's plenty funny. I can't understand why the high class houses don't run more of them. I guess they are afraid they might make the patrons laugh.—Tracy Hallman, Palace Theatre, Gastonia, N. C.

Carolina Sells Theatre

The Carolina Amusement Company has sold the State theatre, Spartanburg, S. C. to Sam Erwin, Darlington, and Jack Fuller, Columbia, Robert Talbert, the company's Spartanburg manager, announced last week. William Nash, formerly a manager for the Carolina circuit, will manage the State under its new owners.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 111 attractions and 6,232 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	4	35	20	20	4
Air Cadet (U.I.)	—	7	17	10	8
Al Jennings of Oklahoma (Col.)	—	5	11	13	3
Along the Great Divide (W.B.)	—	1	6	6	—
Apache Drums (U.I.)	—	1	9	2	2
Appointment With Danger (Para.)	—	1	20	18	12
†As Young As You Feel (20th-Fox)	—	—	—	1	4
*At War With the Army (Para.)	65	67	22	6	1
Bedtime for Bonzo (U.I.)	1	14	41	13	17
Best of the Badmen (RKO Radio)	—	—	5	4	7
Bird of Paradise (20th-Fox)	5	1	37	52	13
Bitter Rice (Lux)	18	16	1	—	—
Born Yesterday (Col.)	57	47	33	32	2
Brave Bulls, The (Col.)	—	—	1	5	10
Bullfighter and the Lady, The (Rep.)	—	3	1	1	3
Call Me Mister (20th-Fox)	18	46	67	15	1
Cause for Alarm (MGM)	—	1	2	22	34
Cry Danger (RKO Radio)	—	—	22	27	13
Dear Brut (Para.)	—	—	15	4	1
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	—	—	2	13	5
Enforcer, The (W.B.)	3	10	52	27	19
Excuse My Dust (MGM)	—	5	3	2	—
Fat Men, The (U.I.)	—	—	—	2	2
Father's Little Dividend (MGM)	41	56	26	6	2
Fighting Coast Guard (Rep.)	—	1	9	14	4
Follow the Sun (20th-Fox)	—	—	13	12	15
Fort Worth (W.B.)	8	2	—	1	—
Fourteen Hours (20th-Fox)	—	—	4	3	9
*Franchise (U.I.)	4	32	81	9	4
Fury of the Congo (Col.)	—	1	1	3	—
Gambling House (RKO Radio)	—	1	4	20	5
Go for Broke (MGM)	3	33	10	3	—
Goodbye, My Fancy (W.B.)	—	9	6	13	6
Great Caruso, The (MGM)	13	8	20	5	1
Great Missouri Raid, The (Para.)	8	17	22	28	5
Groom Wore Spurs, The (U.I.)	—	—	16	14	13
Half Angel (20th-Fox)	—	7	11	2	1
Halls of Montezuma (20th-Fox)	21	75	55	4	1
*Harvey (U.I.)	20	47	82	20	35
Horsie (Formerly Queen for a Day) (U.A.)	—	—	2	2	10
House on Telegraph Hill (20th-Fox)	—	—	—	3	1
I Can Get It for You Wholesale (20th-Fox)	1	20	13	15	3
I Was a Communist for the F.B.I. (W.B.)	—	15	19	13	3
I'd Climb the Highest Mountain (20th-Fox)	82	37	30	9	6
Inside Straight (MGM)	—	—	6	15	12
Inside the Walls of Folsom Prison (W.B.)	—	5	4	—	1
Katie Did It (U.I.)	2	—	8	1	—
Kim (MGM)	18	24	51	48	21

	EX	AA	AV	BA	PR
Last Outpost, The (Para.)	—	2	11	7	5
Lemon Drop Kid, The (Para.)	4	47	29	33	4
Lightning Strikes Twice (W.B.)	—	—	6	12	12
Lucky Nick Cain (20th-Fox)	—	—	1	10	5
Lullaby of Broadway (W.B.)	2	15	15	30	5
†M (Col.)	2	—	—	2	—
Ma and Pa Kettle Back on the Farm (U.I.)	112	31	15	14	—
Magnificent Yankee, The (MGM)	—	—	—	9	40
Man from Planet X, The (U.A.)	—	2	—	1	7
Mating Season, The (Para.)	—	7	23	58	41
Molly (Para.)	—	—	1	4	11
*Mudlark, The (20th-Fox)	6	1	10	33	21
My Forbidden Past (RKO Radio)	—	15	13	14	10
†My Outlaw Brother (U.A.)	—	1	2	1	—
†New Mexico (U.A.)	—	—	5	4	—
Night Into Morning (MGM)	—	1	1	4	—
Of Men and Music (20th-Fox)	—	—	4	—	1
Oh! Susanna (Rep.)	—	2	11	6	1
On the Riviera (20th-Fox)	5	7	13	15	—
Only the Valiant (W.B.)	—	5	31	15	20
*Operation Pacific (W.B.)	9	46	60	27	6
Painted Hills (MGM)	—	6	9	7	4
Passage West (Para.)	3	1	9	6	7
Payment on Demand (RKO Radio)	2	7	28	31	13
Quebec (Para.)	1	—	2	14	5
Raton Pass (W.B.)	—	5	10	24	6
Rawhide (20th-Fox)	1	15	27	5	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	21	24	21	17
Royal Wedding (MGM)	3	35	29	39	15
Samson and Delilah (Para.)	24	39	17	3	4
Santa Fe (Col.)	4	2	21	33	1
Scarf, The (U.A.)	—	3	1	—	1
Sealed Cargo (RKO Radio)	—	3	5	4	2
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	39	30	4
Seven Days to Noon (Distinguished)	1	—	—	10	8
Skipalong Rosenbloom (U.A.)	—	—	—	4	—
Smuggler's Island (U.I.)	2	4	10	5	1
Soldiers Three (MGM)	1	9	11	15	10
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	45	37	9	4
Storm Warning (W.B.)	2	11	20	27	8
†Strangers on a Train (W.B.)	—	4	—	—	—
Sugarfoot (W.B.)	3	55	55	7	1
Sword of Monte Cristo (20th-Fox)	—	1	2	10	4
†Take Care of My Little Girl (20th-Fox)	3	2	5	—	—
Target Unknown (U.I.)	—	—	10	16	4
Terzan's Peril (RKO Radio)	—	5	16	20	2
Thing, The (RKO Radio)	20	36	7	2	2
Thirteenth Letter, The (20th-Fox)	—	—	6	13	13
*Three Desperate Men (Lippert)	—	—	—	—	6
Three Guys Named Mike (MGM)	4	20	51	42	9
Tokyo File 212 (RKO Radio)	—	—	1	1	4
Tomahawk (U.I.)	4	53	38	2	1
†Try and Get Me (U.A.)	—	—	—	1	3
Up Front (U.I.)	3	33	50	11	21
Valentino (Col.)	1	11	20	13	18
Vengeance Valley (MGM)	1	26	49	25	8
*Watch the Birdie (MGM)	1	25	75	23	12
When the Redskins Rode (Col.)	—	3	—	—	2
You're in the Navy Now (20th-Fox)	—	10	16	25	2

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Past & Present at the Crossroads of the World

IT'S possible to meet yourself coming and going, at a historical review of the 25th Anniversary of talking pictures—and a preview of new instantaneous television, on the same program. Something looks *alike*, as one was *then*, and the other is *now*. Surprising, how much the first talking picture resembles the first television in theatres.

Not that the fact alone is to the discredit of either. We accepted the crudity of early talking pictures and went on to achieve perfection. But first steps are first steps, and it takes pioneers in spirit and belief, to see things through. The new Warner theatre on Broadway, formerly the Strand, provided a large screen, direct television hook-up from Radio City, two blocks away, and while it was technically interesting, you can do as well in your own town, if as and when there's a television station in the vicinity.

Strange, how it is, that when a new device is to be demonstrated, they forget the technical skill that means entertainment value. Folks merely walk through sets and bore themselves and the ultimate audience. That must pass, or the device will, for it takes dramaturgy to build suspense, and real skill to obtain laughs. That's why adherents to the old silent films couldn't believe that the new "talkies" would survive, the samples shown were so lacking in quality. We won't make that same mistake again.

We recall an old film editor who told us, a quarter of a century ago, about the relativity of comparative scenes, silent and with sound. He pictured two characters seated across a table. Silently, they gestured, and in seconds, the scene was finished, but gave them *dialogue*, and they could hold this stage for minutes, so long as you could hear what they said. Silent films were dumb.

The new theatre television will have to bring us a new degree of theatrical entertainment, a quality we haven't had in film theatres, before it becomes tangible competition. The medium must grow up, and our responsibility to our audience must grow up

THEATRE AWARDS

Better Theatres, published each month with *Motion Picture Herald*, announced last week its "Manager of the Month" Award, to be presented to the manager or the owner-manager who has shown outstanding skill and enterprise in theatre operation. These new awards, coming at a time when restrictions on equipment and supplies emphasize the importance of the physical theatre, will be contemporary with the Quigley Awards for showmanship, advertising and exploitation, as sponsored by the Managers' Round Table.

The sphere of influence for which these new Awards will be given is exclusively the physical and institutional side to which *Better Theatres* is devoted, for institutional approach, theatre housekeeping, public relations, refreshment sales promotion, equipment and building maintenance, and other comparable aspects of motion picture theatre operation and management, exclusive of the exploitation of stage attractions or the film program.

We would like to invite, and urge, Round Table members to participate in this new competition, and to show their skills in this closely related field of operation for the honors which are associated with the Quigley Awards, most prized within the industry. It will not be necessary that a manager enter an exhibit in his own behalf. Another person, even a theatre supply dealer or an equipment manufacturer, may do so with proper authentication. Circuit city, zone and district managers are also eligible.

with it. In the meantime, we have 25 years of technical perfection on our side, to gamble with, against what the future may bring forth. As the man said, they won't buy mediocrity in theatres, when they can get it at home for nothing.

Q The Saturday magazine section of the *Vancouver Daily Province* devotes a full-page story (and a handsome picture) to the subject, "Orchids For The Doctor"—and thus we learn from a tear sheet sent in by Jack Droy, our Vancouver correspondent, a number of things of interest with regard to Charlie Doctor, recent Quigley Grand Award winner and welcome visitor to New York. Les Wedman, by-line writer for the Vancouver newspaper, discloses a few facts about the retiring Mr. Doctor that he didn't tell us, and which we're glad to know.

For instance (it says here), Charlie learned the rudiments of show business through certain logical progressions, from P. T. Barnum himself. When Charlie joined Famous Players 27 years ago, he took his first lessons in showmanship from Charlie Stevenson, an old-time Barnum graduate, and so proves our point. And now, Charlie gives lessons to new managers, coming up through the school of experience.

We have an impression of Vancouver, based on all we've learned about this city of showmen, and though we've never been there, we're in training for it. Any city that could sprout both an Ackery and a Doctor must be phenomenal. Ackery, commonly known as "Ivan the Terrible"—a Quigley Grand Award winner of four years ago, is likened to King Solomon, for his wisdom and in one other particular.

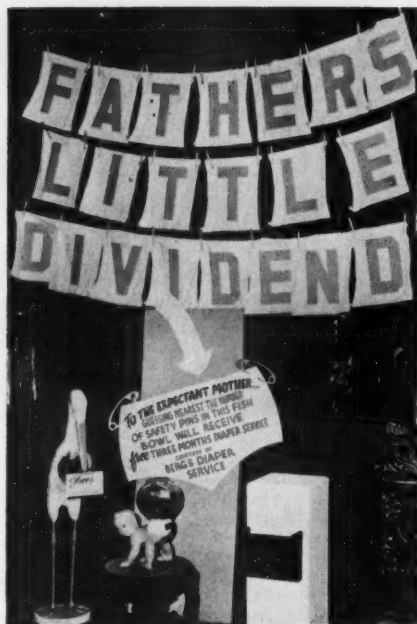


Title, the news magazine for advertising executives, has been sold to Modern Industry, and in announcing the purchase, Eldridge Haynes, publisher of the latter, says, "Half of every business dollar is spent to make goods, the other half to market them, but we are not marketing goods as efficiently as we make them. Better advertising and selling are needed to conserve material resources and maintain living standards." Which proves that some of the ills of motion picture industry are prevalent in other lines of endeavor. —Walter Brooks



It's Ballyhoo

WHETHER IT'S A FAST GAME OF TENNIS, in the heart of Times Square, with Sally Forrest in person, for the charity premiere of "Hard, Fast and Beautiful" at the Astor theatre, on Broadway—or some of these other examples of attention-getting sales approach on the box-office line.



Harold S. Mortin, manager of Loew's State theatre, Syracuse, had this amusing display for "Father's Little Dividend" to start laughs with a contest to win free diapers.

Paula Gould gave free brooms to the first 25 women in line for the opening of "Excuse My Dust" at the Capitol theatre on Broadway, and thus everybody was happy with the new Red Skelton comedy, plus a souvenir to match.



Cass Smith, manager of the Music Box theatre, Tacoma, Wash., engaged these engaging young girls in harem costume to parade the street for "Soldiers Three."

Charles Whittaker, manager of the Paramount theatre, Miami, built the three-sided front, at right, to sell "The Thing" as an amazing, electrifying attraction from another world.



WAYCROSS WINS FIRST AS SMALL TOWNS LEAD

John Harrison, manager of the Lyric theatre, Waycross, Ga., takes first place in the Quigley Awards competition for the second quarter, with his phenomenal campaign for "Queen for a Day," which brought the world premiere of the picture to his town of 18,000 people, in a national contest conducted by Mutual Broadcasting System over their network of 500 radio stations. And the manner in which smaller cities lead in this quarter is noteworthy, with an indication of real showmanship at the local level, where it will do most for the motion picture industry.

The Waycross campaign has been fully reported in the news columns, but John Harrison is to be credited with swinging the thing almost entirely by his own efforts, within nine days, to win a national contest wherein he created the greatest direct-mail demand for the picture, from his town. Just to remind you, MBS received 35,000 postcards from Waycross (remember the population!) and the overflow audience filled the Memorial Stadium that seats 10,000 persons. The town raised \$3,000 to entertain their guests. The campaign has been reported as news; it will be reviewed again in the Round Table as a matter of permanent record.

Gerry Germain is the runner-up, with an excellent exhibit of showmanship from Dipson's Palace theatre, Jamestown, N. Y., and the Scroll of Honor winners, including several small situations are in the usual alphabetical order:

Tiff Cook, Capitol theatre, Toronto, Canada.
J. R. Critchley, Odeon theatre, Liverpool, England.
Norman Duncan, Strand theatre, Vancouver, Canada.
J. P. Harrison, Campus theatre, Denton, Texas.
J. D. King, Granada theatre, Lawrence, Kansas.
Pierce E. McCoy, Miller theatre, Augusta, Ga.
Ed Meade, Shea's theatre, Buffalo, N. Y.

The second quarter's contribution to our annual judging for the Quigley Grand Award, next March, will be substantial.

K. S. Cambata was easily the winner of the overseas award for his campaign on "Harvey" from the Eros theatre, Bombay—which was reviewed in the Round Table last week, but the judges had praise for J. R. Critchley for his handling of "Samson and Delilah" at the Odeon theatre, Liverpool, and for Miss Lily Watt for her sustained showmanship at the Odeon theatre, Coatbridge, Scotland. George Bernard and others of our British Round Table also came in for citation and discussion because one of our judges, as usual, is a specialist in overseas showmanship.



It was a hot day in New York, but our judges were hard at it, in a careful inspection and study of fifty-odd campaigns representing the finalists in the second quarter for the Quigley Awards. These diligent, proficient and judicial gentlemen, above, are Edgar Goth, advertising and publicity director for the Fabian circuit of sixty theatres; Samuel Cohen, overseas publicity director for United Artists Corporation, and Charles Hacker, administrative assistant at the Radio City Music Hall, New York.

2nd Quarter Citation Winners

JOSE L. ALBENIZ
Trueba, Bilbao, Spain

BUD ANDERSON
J. J. Parker Theatres
Astoria, Ore.

JEROME BAKER
Palace, Rochester, N. Y.

JIM BARNES
Huntington Park
Huntington, Pk., Cal.

GEORGE BERNARD
Carlton, Norwich, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

RUSSELL A. BOVIM
State, St. Louis, Mo.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

JIM CAREY
Loew's, Evansville, Ind.

BOB CARNEY
Poli, Waterbury, Conn.

LOU COHEN
Poli, Hartford, Conn.

EUGENE COLE
Jackson Drive-In
Jackson, Mich.

TED DAVIDSON
Ohio, Lima, O.

TOM DELBRIDGE
Vendome
Nashville, Tenn.

J. DI BENEDETTO
Poli, Bridgeport, Conn.

LES FAGG
Roxy, Tacoma, Wash.

SAM GILMAN
Loew's, Harrisburg, Pa.

TOM GRAZIER
Arcade
Darlington, Eng.

CHAS. GRAZIANO
Paramount
Syracuse, N. Y.

WALTER HOPP
International
Vancouver, Can.

J. E. JONES
Grand, Cincinnati, O.

SIDNEY KLEPER
College
New Haven, Conn.

RUDY KOUTNIK
Palace
Milwaukee, Wis.

DONALD W. LAPPIN
Broadway
Denver, Colo.

LARRY R. LEVY
Loew's, Reading, Pa.

L. LOVELL
Regal, Kirkcaldy, Scot.

ABE LUDACER
Valentine, Toledo, O.

TONY MASELLA
Palace, Meriden, Conn.

H. S. MORTIN
State, Syracuse, N. Y.

VICTOR NOWE
Odeon, Hyland, Can.

R. W. PARKER
Regal, Torquay, Eng.

A. D. PAVEY
Odeon
Herrne Bay, Eng.

GEORGE PETERS
Loew's, Richmond, Va.

LESTER POLLOCK
Loew's, Rochester, N. Y.

CARL ROGERS
Loew's, Dayton, O.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

WILLIAM RUSH
Lyric, Cincinnati, O.

H. RUTHERFORD
Loew's
Indianapolis, Ind.

MATT SAUNDERS
Poli, Bridgeport, Conn.

JACK SIDNEY
Loew's, Baltimore, Md.

NAT SILVER
Strand, Portland, Me.

CHARLES SMITH
Regent, Brighton, Eng.

L. J. THOMPSON
Grand
Clintonville, Wis.

RODNEY D. TOUPS
State, New Orleans, La.

RALPH L. TULLY
State, Portland, Me.

LEONARD TUTTLE
St. Albans
St. Albans, N. Y.

LILY WATT
Odeon
Coatbridge, Scot.

J. W. WILKINSON
Elite
Middlesbrough, Eng.

The Harrison Story Is a Formula for Showmanship

When J. P. Harrison was our honored guest in New York in May, as a Quigley Grand Award winner for 1950, he gave us his formula for showmanship, in three words: "Dramatize, personalize, mechanize." And we hastened to spread these words across our editorial page, as a credit to a real showman, and with the promise that he would give us a longer story, after his return to Denton, Texas.

That Wonderful Scheme For "Mating Season"

Now he supplies some of the detail of results obtained with this formula, at the Campus theatre. We've stolen some of the story by our earlier reference to the wonderful "personalizing" of his campaign for "The Mating Season." You'll recall, he contacted the Dean of the North Texas State Teachers College, and invited her to select 100 of her most attractive girls to attend the premiere showing, on a "blind date" with 100 airmen chosen from the nearby Sheppard Airbase at Wichita Falls. How well it worked will remain one of the best exploitation stories of all time.

"The Dean was for the stunt right from the start, and said she thought it was excellent publicity for the college as well as for us," he writes. "The college newspaper picked up the story and gave us front page breaks. The college was in an uproar when over a thousand girls stormed the Dean's office to 'sign up' and be chosen for the 'select 100.' The Commanding Officer at the Airbase couldn't find any precedent for the occasion, but the men were all for it. The night of the midnight preview, they gathered at the Student Union building, and when we gave the signal, the boys filed out and were greeted by a line-up of the most beautiful girls in Texas. They occupied the balcony at the theatre, and paired off to their own satisfaction. It was *dramatization, personalization, and wonderful public relations!*"

Everybody Gets Into The Exploitation

Currently on our Round Table desk is J. P. Harrison's campaign for "Up Front" as an entry for the Quigley Awards in the second quarter. He called upon his local National Guard unit for their aid, equipment and personnel, to "dramatize, personalize and mechanize" this campaign. The street was full of Sherman tanks and jeeps, as appropriate atmosphere for the picture. An advance screening was held for the parents of all boys in Korea; a recording was made and played back to dramatize this personalized approach. College boys were asked to enter into a "beard growing contest" to resemble "Willie and Joe." Front of the house display was mechanized as well as made colorful in the spirit of the picture, to obtain movement as well as poster value. Even the kiddie-show audience dressed up in typical "Willie and Joe" costume.

As a personalized teaser trailer for "Mother Didn't Tell Me," Harrison employed a stage black-out. Two girls entered,



The dramatized, personalized and mechanized front display for the Southwestern premiere of "Fort Worth" at the Campus theatre, Denton, Texas, which is somewhat nearer to Dallas than Fort Worth. So, any suggestion that Fort Worth was ever a cow town with streets resembling this exterior, is purely coincidental and on purpose. The box office and swinging doors, above, lead directly into the finest small-town theatre in Texas.

one was crying. The other asked why. The first girl answered "Mother Didn't Tell Me!"—and a curiosity campaign was under way. The men were given celluloid buttons reading "Mother Didn't Tell Me" and a ballyhoo girl roamed the streets, giving passes to those who wore these badges. In a small town, such a stunt causes endless talk. A wrecked car was placarded on a busy street corner to further dramatize the title. And the lobby display was mechanized to provide eye-catching devices in motion.

The Campus played back "Gone With the Wind"—which is obviously Harrison's idea of a perfect picture. Although it had played the town eight times before, he dressed it up and sold it all over again, in his best showmanship style. This time, since the picture was to be withdrawn from release, it became a dignified and full-dress occasion, the farewell tour idea, in top-hat and tails. The public were told this would be their last chance to see the picture for four years, and it would be a perfect presentation. House staff in tuxedos, full overture and intermission orchestrations, special handling of house lights and cues—in fact, just the opposite of the proverbial "last run" treatment. Lobby display included the display of over 100 stills from the picture, which had careful study from the fans. It was appreciated and will be long remembered by Campus theatre patrons.

"Not long ago," J. P. says in his recent letter, "we ran a picture on preferred time that was a 'sleeper'"—(he doesn't say what the picture was!) "It was a South Sea story of top quality, but it had no cast of importance and was not produced by a

major Hollywood studio. In other words, we had nothing to sell but a 'sleeper' and so we advertised it. To dramatize the idea, we put a bed in the lobby, with a boy in pajamas sleeping, and a sign saying he would awaken at 1 p.m. the day the picture opened. We offered free tickets to every boy attending the 9 o'clock show in pajamas, and offered prizes for the best appearance, to be judged by audience applause. College papers picked up the idea, and we had 212 entries, on hand and in pajamas, for the occasion, with our seats filled with pleased and excited patrons."

His Campaigns Respond To Three Directives

"Our numerous campaigns of advertising and exploitation have been based on the same three directives, to *dramatize*, to *personalize* and to *mechanize*. These three principles, when handled carefully and properly, work your potential clientele into such a pitch of enthusiasm they can hardly wait to attend your theatre. They are effective when used separately or collectively; the results will be most gratifying." But even with this formula, he feels, it would be difficult to get patrons into a theatre if he didn't have their confidence.

"As Mr. Karl Hohlitzelle and Mr. R. J. O'Donnell told me when I first came to work for them many years ago: 'Harrison, we think the main requisite of the theatre manager is first to be a good citizen.' And if you are a good citizen, you will command the respect of your fellow citizens, who will help you and do things for you."—W.B.

Hits Upon a New Idea For Special Prices

Robert Heekin, manager of the Florida theatre, Jacksonville, has inaugurated a special reduced hour week days, Monday through Friday, which he calls a "5 O'clock Special"—from 5 to 6 p.m. he reduces his regular matinee price from 52c to 30c for the one hour, and results have been sensational. In the past, that hour has averaged 125 admissions, but now he gets over 600, and says the best part of the deal is that it doesn't seem to effect regular matinee or night business, before or after the special one-hour sale. Office workers and store employees are taking advantage of the prices.

P. E. McCoy Promotes Public Relations

Pierce McCoy, manager of the Miller theatre, Augusta, Ga., did his usual stunt this year of sending a Western Union wire of congratulations to every high school graduate, as his invitation to be his guest at the theatre. It makes a fine appearance and undoubtedly pleases the young people. Other public relations programs of the month were his "Cancer Drive," "Soldier of the Month," Kiwanis Club Benefit for Under-privileged Boys, and cooperation with the Y.W.C.A. "Y-Teen" Carnival, the Augusta Garden Club and the public schools campaign against polio.

Pettengill Points Out Radio Spot Bargains

Howard Pettengill, advertising and publicity director for Florida State Theatres, points out a simple fact with regard to radio spot advertising, i.e., that in summer, the stations hit a low in their business, too, and they welcome the chance to take on radio spot advertising for theatres that are also fighting warm weather competition. In Jacksonville, over 400 radio spots are used in five days of every week for the benefit of one or two pictures, and the cost is low for the results obtained.



Footprint stencils of "The Thing" lead up to the box office of the RKO Proctor's theatre, Newark, and also lead many, many patrons into the theatre, looking for exciting entertainment.

SHOWMEN IN ACTION

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., is starting a local contest for a boy and girl singing team, as exploitation for "Show Boat," which may become national publicity policy.

Frank McWeeney, manager of the Pine Drive-In at Waterbury, Conn., turned over the receipts for one benefit performance as a public service gesture to the East End Community Club, to carry on their charities for the year.

Herman Berlin, manager of the Laurelton theatre, out on Long Island, where the competition is keen, says he is still getting that extra revenue with extra effort, and considers it "not bad" for a small house.

Milan G. Steele, manager of the Ritz theatre, Pawnee, Okla., mailed out 150 postcards to call the hits on his monthly calendar, with a run at the box office.

Cliff H. Swick, manager of Snalley's theatre in Johnstown, N. Y., has inaugurated a series of square dances on stage, over a series of five Saturday nights, in cooperation with the 4-H Clubs of two counties, to bring in the rural trade.

Al Lidman, manager of Walter Reade's Lawrence Drive-In theatre near Trenton, N. J., is plugging a midnight colored show featuring Louis Jordan and a series of jai-poy auto give-aways to stimulate business at off-hours.

Fred Reeth, manager of the Capitol theatre, Madison, Wisc., hands out a tricky little program folder with the front page reading, "We are pecking in on something big."

O. G. Finley, manager of the Tampa theatre, Tampa, Fla., distributed 5,000 heralds at local ball games for "On The Riviera" in addition to a strong newspaper and radio spot campaign.

Anthony Rosato has left the Schine circuit to manage the new 1200-seat Waring theatre in Rochester for the Martina Corporation, which is built in a shopping center project on the outskirts of the city, and has a 1000-car free parking lot.

Sid Kleper, manager of Loew's College theatre, New Haven, distributed "The Diary of a Bride"—tender, intimate and revealing—as a four page herald for "Teresa."

R. E. Agle awarded the winner of his beauty contest at the Appalachian theatre, Boone, N. C., with a trip to Miami, Fla., where she will compete with 25 others in a "Queen of the South" contest, sponsored by the Miami Chamber of Commerce.

Drive-In theatre operators sponsored large display newspaper advertising space in the *Kansas City Star* to offer "A Safe and Sane Way to Spend the Fourth" over the recent holiday.

Jim McCarthy, manager of the Strand theatre, Hartford, got newspaper mentions of the fact that train sequences in the new Warner picture, "Strangers on a Train" were made in his neck of the woods, locations easily recognized by commuters.

George Sawyer, manager of the Victory theatre, New London, quoted Victor Riesel, columnist, who said there was a Red cell in New London, in his advertising of "I Was A Communist For The F.B.I."

Ralph Tully, manager of the State theatre, Portland, Maine, has his campaign book on "Lemon Drop Kid" as an entry for the Quigley Awards in the second quarter, and we like his idea of Santa Claus picketing Bob Hope, as "unfair," to say nothing of "out of season."

Florida theatre managers, as in New York City and elsewhere, outdoing themselves in their exploitation of "The Thing," which seems to click as something different for the goose-pimple trade.

Ed May has resigned as manager of Wometco's swank Lincoln theatre in Miami, to devote his full time to the Hammond organ and his professional concerts, which are so popular.

John Macron, manager of the Metropolitan theatre, Washington, D. C., arranged a tieup with Food Fair Stores, for "Lorna Doone," using the National Biscuit Company's shortbread of the same name.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/2 Century

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HELP WANTED

WANTED: DRIVE-IN MANAGER FOR 650 CAR independent Southern drive-in with 12-month operation. Good opportunity for the right man. Must have experience in drive-in management, prefer man who has chain experience. If interested, air mail your qualifications, picture, age, references, family status, theatre experience, salary expected, etc. to BOX 2572, MOTION PICTURE HERALD.

EXPERIENCED MANAGER FOR CONNECTICUT theatre. Give full qualifications and salary expected. BOX 2575, MOTION PICTURE HERALD.

WANTED: MANAGER - PERMANENT POSITION. Illinois situation. Send photo, salary required, experience details. BOX 2576, MOTION PICTURE HERALD.

REAL OPPORTUNITY: WANTED, DIRECTOR advertising and publicity for circuit of small town theatres and drive-ins. Write giving complete background, references, salary expected. Send photo. BOX 2578, MOTION PICTURE HERALD.

THEATRE MANAGER-GIVE AGE, NUMBER of years experience as theatre manager and recommendations. STATE THEATRE, Richmond, Ind.

WANTED: HOUSE MANAGER OR EXPERIENCED assistant that knows theatre operation, for Southeastern Virginia territory. Air Mail - Special Delivery qualifications and salary expected. BOX 2579, MOTION PICTURE HERALD.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 300 American panelback spring cushion, excellent \$4.95; 300 rebuilt Andrews inserted panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$8.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MR MIKE BOOM AND PERAMBULATOR, \$1500 value, \$995; Maurer late type E recording system, complete, original cost \$4775 excellent, \$3695; Auricon Super 1200 cameras, prompt delivery \$269.50; Moviola UDS 35mm sound/picture separate, rebuilt, \$1095; Micro synchronizer 4 way 16/35mm combination \$195; Moviola 35mm composite sound, rebuilt, \$695; Bell & Howell 35mm step printer \$995; Bridgematic 210B developer, hourly positive speed 1800', \$3128 value, \$1695; SMOW Sunspots on stands \$77.50; new 35mm continuous sound picture printers \$995; new Bridgematic Jr. 16mm automatic developing machines (plus tax) \$995. Cash paid for Used Equipment. Trades Taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

Eastman House Adds Hall

The George Eastman House of Photography opened a new exhibition building last week, the Brackett Clark Hall, a gift of George H. Clark in memory of his father, Brackett Clark, a director of the Eastman Kodak Company from its formation in 1892 until his death in 1900. The new hall shows the step-by-step development of the photo-

USED EQUIPMENT

EXHIBITORS EVERYWHERE SAY OUR VALU- es are best! Super Simplex mechanisms, front and rear shutters, rebuilt, \$875 pair; Hall-Motograph 85 ampere Lamphouses, excellent, \$625 pair; Western Electric 211 Soundheads, rebuilt, \$245 pair; Century Intermittents, rebuilt, \$59.50; Forest 50 ampere Rectifiers, 6 tubes, \$99.50 pair; Griswold Splicers, \$14.75. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

CANDY COOLERS-BIRDSEYE MAPLE DIS- play cases, mirrors, neon lights, Westinghouse Air Conditioning units, complete reconditioned, sacrifice \$425 each. PORTOLA TRADING CO., 16 Beale St., San Francisco 5, Calif.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp. 3 phase rebuilt like new; Roth Actodector \$595; Hertner Transverter \$635, including rheostats and control panel. Rebuilt Holmes dual 35mm outfits \$605. Rebuilt Simplex SF with arca, rectifiers, amplifier, speaker \$1295. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

ONE PAIR OF DUO SOUNDHEADS WITH ONE pair Powers Projectors, two A. C. Motors and two magazines. Good shape. Priced right. EMPRESS THEATRE, Verdigré, Neb.

NEW EQUIPMENT

RECTIFIER BULBS, 1500-HOUR GUARANTEE, \$4.75; Universal Splicers, \$4.69; Photoceila, from \$2.25; white plastic screens, 35¢ foot; blowers from \$99.50. Parts for Simplex, 30% discount. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEM- pered Masonite Marquee Letters-all sizes and colors; 4"-36"; 8"-36"; 10"-60"; 12"-60"; 14"-60"; 16"-60"; 18"-60". S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic curtain controls, special \$99.50 (only a few left); curtain track \$2.19 ft.; stage settings \$27.50; Jensen heavy duty 12" PM speakers \$18.95; rectifier bulbs 15 amp, \$4.59; 6 amp, \$2.95; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1595. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35¢ up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANTED TO BUY

IF YOU HAVE A USED PIPE ORGAN FOR sale, write J. McDONOUGH, 1247 Snyder Ave., Scranton, Pa.

graphic manufacturing processes from the late nineteenth century to the present day.

Gets British Picture

Acquisition of the American distribution rights for the British picture "The Woman With No Name" was announced last week by Souvaine Selective Pictures Inc.

THEATRES

FOR SALE - SMALL DRIVE-IN THEATRE, doing good. Good equipment. New in-car speakers. Reason for selling is I am alone. Can't get help. A good buy for a young man with family. Priced reasonable. Write: TWI-LITE DRIVE-IN THEATRE, Lennox, South Dakota.

THEATRE LEASE FOR SALE. 285-SEAT neighborhood house, all pictures available. Frigid-air Air-conditioning. Concession will pay rent. Have \$5,000 stock, will sell \$8,000 cash. HAMPTON THEATRE, Norfolk, Va.

850-SEAT RECONDITIONED CAPITOL THE- atre, St. Petersburg, Fla. Will lease on monthly or straight percentage basis. Must have \$10,000 as security. Location is in business and hotel section. Write or phone JOHN GILLIOXY, 128 17th Ave., North, St. Petersburg, Fla.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddy shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS-THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Form New Producing Unit

Maureen O'Hara, John Wayne, Will Price and Doc Merman announced in Hollywood last week the formation of Price-Merman Productions. The new company will make seven features, using Technicolor exclusively, during the next three years. Mr. Merman and Mr. Price are now in New York negotiating a releasing deal.

MOTION PICTURE HERALD, JULY 14, 1951

The Product Digest

On Moonlight Bay

Warner—Simple and Sentimental

The familiar combination of song and sentiment is given a shiny production polish to make Warner Brother's Technicolor picture "On Moonlight Bay" an attractive package. The mood is nostalgic, the setting the comparatively unsophisticated small town America of pre-World War I, and the characters wholly uncomplicated. The formula is simple and every ingredient is used—young love, the happy middle class family, the mischievous younger brother, the salty but faithful family maid, moonlight and song, and patriotism and the flag.

The result is close to what the arty critics might call corn but it is a prime example of the family picture exhibitors have been asking for. If simple and enduring values are corn, then this is it. But it's also proven box office.

Outstanding performances by Doris Day and Gordon MacRae, as the boy and girl, Leon Ames as the father and Billy Gray as the irrepresible 12 year old, keep the somewhat episodic plot moving.

The story is based partly on Booth Tarkington's "Penrod" stories. It is concerned principally with the girl's emergence to young womanhood with her first beau, the college lad from across the street, obstacles to the romance including father and younger brother, and the final triumph of young love when the boy goes off to war.

Festooned around the simple story are a series of episodes which create authentic pictures of small town family life of the era. The mood and the authenticity are maintained by Roy del Ruth's direction and in particular by the careful and completely detailed settings. Production was by William Jacobs.

Reviewed in a projection room. Reviewer's Rating: *Very Good*.—JAMES D. IVERS.

Release date, July 28, 1951. Running time, 95 minutes. PCA No. 15123. General audience classification. Majorie Winfield.....Doris Day
William Sherman.....Gordon MacRae
Hubert Winkley.....Jack Smith
Mr. Winfield.....Leon Ames
Mrs. Winfield.....Rosemary De Camp
Mary Wickes, Ellen Corby, Billy Gray, Henry East, Jeffrey Stevens, Eddie Marr

Cattle Drive

Universal—Colt Bustin'

Some hard riding across the parched wilderness of the southwest, a daredevil encounter with a wild stallion and the wholesome influence of Joel McCrea and Chill Wills transform young Dean Stockwell from a pampered brat into a fine broth of a boy in "Cattle Drive," a handsomely mounted Technicolor Western. Expertly performed by an all-male cast, "Cattle Drive" is a picture that will appeal especially to the kids, who will have little difficulty associating themselves with Stockwell as he rides herd with the clean-limbed cowboys of the old west.

Stockwell's reformation begins when he wan-

ders away from a train and is lost in the desert. McCrea, bound for Santa Fe on a cattle drive, finds him and against Stockwell's wishes, brings him back to camp. The only way for Stockwell to get back to civilization and his father is to join the wranglers in their two-week push through the country. At first, the boy is balky and the cowboys resent his boastful manner. McCrea is patient with him, however, claiming he is just a wild colt and needs a bit of breaking. Stockwell soon grows to admire McCrea, and by pitching in wins the admiration of the men.

The action sequences in the course of the drive include a horse race between McCrea and Henry Brandon, the film's only heavy, who turns out not to be such a bad sort, after all; the aforementioned tussle with the spirited stallion; a cattle stampede, and a march through a wind and sand storm.

By the time he reaches Santa Fe, Stockwell has doffed his dude duds for the simple but honest garb of the cowpoke. His railroad president father, Leon Ames, has also learned a lesson. He realizes that he has always been too preoccupied with his business to be a good father. In the final scene, McCrea, Stockwell and Ames ride off into the distance in search of the elusive stallion.

Kurt Neumann handled the directional chores for producer Aaron Rosenberg. Maury Gertsman was responsible for the eye-filling photography. The original screenplay was written by Jack Natteford and Lillie Hayward.

Reviewed at the Universal screening room in New York. Reviewer's Rating: *Good*.—Tom CANNING.

Release date, August, 1951. Running time, 77 minutes. PCA No. 15133. General audience classification. Dan Mathews.....Joel McCrea
Chester Graham, Jr.....Dean Stockwell
Dallas.....Chill Wills
Leon Ames, Henry Brandon, Howard Petrie, Bob Steele, Griff Barnett

The Big Gusher

Columbia—Oil Field Drama

As the title suggests, "The Big Gusher" is one of those dramas of the oil fields in which, after days of hard work and a series of crises, the heroes strike it rich at the twelfth hour—a geyser of oil shooting wildly skyward at the fadeout. Despite the familiar tale, however, this Wayne Morris-Preston Foster film shapes up as satisfactory entertainment, managing to sustain some suspense even though the happy ending is not unexpected. Principal credit for raising this film a cut above the level of its type goes

to the seasoned cast who play their roles with conviction.

The heroes of Daniel Ullman's screenplay, which was adopted from a story by Harold R. Greene, are two veteran oil drillers, Morris and Preston, who decide to go into business on their own. Foster, a two-drink man, is tricked into buying a deed for what is apparently a worthless tract while he is drunk. The culprit is Dorothy Patrick.

Paul E. Burns, an old "dowser" who finds oil with a divining rod, claims the property contains oil and persuades the boys to work it. Miss Patrick cuts herself in as a partner after getting Preston drunk a second time, and the quartet goes to work. They have only 60 days in which to strike oil. Everything happens in the last five minutes of the sixtieth day. The gusher comes through, the villain is foiled and Preston goes into a clinch with Miss Patrick, who had reformed midway in the picture.

Although it is all as predictable as the seasons, the picture has some exciting highlights, notably a dramatic oil field fire which Morris and Foster defy in Martian-like asbestos suits.

Lew Landers directed. Production credit goes to Wallace MacDonald. Mischa Bakaleinikoff rates a bow for his musical direction.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: *Good*.—T. C.

Release date, July, 1951. Running time, 66 minutes. PCA No. 15206. General audience classification. Kenny Blake.....Wayne Morris
Hank Mason.....Preston Foster
Betty Abbott.....Dorothy Patrick
Paul E. Burns, Emmett Vogan, Eddie Parker, Fred F. Sears

Bonanza Town

Columbia—Daring Durango

The Durango Kid is back again, once more with Smiley Burnette, in a lively Western action film that should please the fans, young and old, of these pictures which star Charles Starrett.

Produced by Colbert Clark and directed by Fred F. Sears, "Bonanza Town" has plenty of the type of suspense and action that would make the followers sit at the edges of their seats. Starrett, again playing a double role of the Durango Kid who parades a tough gun-toter looking for a job, this time undertakes to bring to justice a murderer who was thought to have died years previously.

As an agent of the Treasury Department, Starrett starts tracking down the fugitive through marked currency which is the loot of a daring robbery. Using the flashback technique, the story told is that of Starrett's encounter with the villain on the previous occasion.

Involved in the story is a corrupt judge who is in the toils of, and is being blackmailed by, the fugitive. However, the judge's conscience is enough to break the case wide open and the film is climaxed by a thrilling chase. Also included are some excellent scenes of a mountain being blasted to let loose a river which goes on a rampage.

Starrett is as capable in this part as he ever (Continued on following page)

SHOWMEN'S REVIEWS ADVANCE SYNOPSIS SHORT SUBJECTS THE RELEASE CHART

(Continued from preceding page)

was and Burnette provides the comedy relief plus a few amusing songs. The film was written by Barry Shipman and Bert Horswell.

Reviewed at the Columbia home office screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, July, 1951. Running time, 56 minutes. PCA No. 15010. General audience classification.

Steve Ramsey	Charles Starrett
The Durango Kid	Smiley Burnette
Smiley Burnette	Smiley Burnette
Henry Harrison	Fred F. Sears
Judge Anthony Dillon	Luther Crockett
Myron Healey	Charles Horvath

Maniacs on Wheels

International Releasing Organization—Speed Racing

Motor-bike speed racing is the theme of this British import which stands up well when it comes to the semi-documentary aspects but falls into a routine boy-meets-girl pattern for the rest of the story.

The film, which unfolds against the background of World War II in England and in some ways reflects the effects of that war on the home front, follows the career of a youngster who rises to national acclaim as a speedster. Particularly when it comes to the documentary angle and glimpses behind the scenes at the bike races the picture is fresh and often exciting.

Dirk Bogarde is the star of the picture, produced by Ian Dalrymple and directed by Jack Lee from a screenplay by William Rose and Lee. Renee Asherson provides the love interest and Moira Lister registers as "the other woman." Bill Owen and Bonar Colleano play speedsters.

Bogarde rides to glory on a motor bike while his brother goes off to Spain to fight in the civil war there. Bogarde meets and eventually marries Miss Asherson, who hates racing and its hazards. In time, Bogarde's insistence that he remain in the profession causes a rift in the marriage. He tries to organize the drives into a union but loses out and is thrust into oblivion. Eventually he joins the army.

Returning to civilian life, Bogarde realizes that his wife means more to him than racing, and the film ends on a happy note.

Seen at a New York screening room. Reviewer's Rating: Good.

Release date, July 11, 1951. Running time, 72 minutes. General audience classification.

Bill Fox	Dirk Bogarde
Tommy Power	Bonar Colleano
Pat Gibson	Renee Asherson
Lila Gibson	Bill Owen
Douglas Lewis	Cyril Cusack
Thora Hird	James Hayter
Pauline Jameson	Stuart Linsell
Mora Lister	

The Hoodlum

UA-Schwarz—Brooding Drama

Lawrence Tierney, who has portrayed with distinction some of gangland's most notorious members, has a vehicle perfectly suited to his talents in "The Hoodlum," a brooding tale of a neurotic thug who brings grief, pain and death to his drag little world before he is killed in the city dump. It is not a pretty story. Moreover, director Max Nosseck has succeeded in creating a convincing atmosphere of impending doom that many, who seek entertainment of a lighter order, will find depressing.

Tierney endows the hoodlum with a snarling, morose personality. Completely selfish, he brings disorder to the lives of his family from the moment his mother, played with feeling by Lisa Golm, gets him paroled from prison. Tierney steals his brother's sweetheart, Allene Roberts. Then, he causes her suicide when he refuses to marry her although she is pregnant. All the time, he is planning a bank robbery. It is the robbery scene that provides the picture, which proceeds at a pedestrian pace for most of its 61 minutes, with the major share of its action. The robbery is a success, but Tierney and his accomplices fight over the loot. The other gang members are killed when their car

crashes. Tierney escapes the police only to be captured by his brother, who takes him, symbolically, to the city dump to kill him. Tierney tries to escape, but the police arrive in time to cut him down with a hail of bullets.

Sam Neuman and Nat Tanchuck fashioned the original screenplay for Jack Schwarz Productions. Maurice Kosloff was the producer.

Reviewed at the United Artists screening room in New York. Reviewer's Rating: Fair.—T. C.

Release date, June 15, 1951. Running time, 61 minutes. PCA No. 15263. Adult audience classification.

Vincent Luback	Lawrence Tierney
Rosa	Allene Roberts
Eileen	Marjorie Riordan
Lisa Golm	Edward Tierney
John De Simone	Stuart Randall
Ann Zika	Tom Hubbard
O. Z. Whitehead	Richard Barron
Rudy Rama	

The Dakota Kid

Republic—Regenerated Badman

"The Dakota Kid" shapes up as a routine Western despite a certain element of novelty in the plot, which has a pair of youngsters scamper mischievously about the periphery of the story until, in time, they help bring the villains to justice. The bouncing youngsters are portrayed by Michael Chapin and Eileen Janssen. Dan Morton plays the title role, while Mary Lewis, as a school teacher, rounds out the cast and provides the slight romantic angle.

Morton is a sort of good badman who joins an outlaw gang headed by Robert Shayne. Shayne's aim is to unseat the sheriff and then use his power to enrich himself at the expense of the community. As part of the scheme, Morton impersonates the sheriff's nephew, and is made a marshal. Here the youngsters exert their influence for good. Through his association with them and his love for Miss Lewis, Morton gradually reforms. By the time the finale rolls around, the Dakota Kid is a confirmed advocate of justice and order. There remains only the job of rounding up the villains, a chore Morton completes with dispatch amid a shower of fists and gunplay.

Rudy Ralston was associate producer and Philip Ford directed from the screenplay by William Lively.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.

Release date, July 1, 1951. Running time, 60 minutes. PCA No. 15294. General audience classification.

"Red"	Michael Chapin
"Judy"	Eileen Janssen
James Bell	Dan Morton
Robert Shayne	Margaret Field
Roy Barcroft	Mauritz Hugo
House Peters, Jr.	Lee Bennett
Michael Ragan	

Savage Drums

Lippert—Island Adventure

Beneath the somewhat shallow melodrama utilized here as a vehicle for Sabu lies a purpose that, of its own strength, may carry this unevenly developed attraction farther, in audience appreciation, than its professional merits would suggest. The screenplay by Fenton Earnshaw concerns a treaty offered a small island kingdom off the South China coast by the United States, a pact offering economic aid and promising military assistance if required, and the means by which an Asiatic Communist power (not explicitly identified) undertakes to thwart acceptance of the treaty.

In part because of the film's intrinsic slowness and the lack of technical polish, the basic issues are spelled out in such extended detail that even the most backward of the peoples to whose attention the picture may one day come cannot help understanding them. This long-range value may be the picture's best asset.

Sabu plays the island king, who gives up a career as an American boxer to assume the throne after his brother is murdered, and his is the only name with marquee strength. On his return to his people he discovers that his cousin, who has reigned for a brief interim period, leads the faction opposing the treaty. Sid Melton and Bob Easton, Americans who have returned with him, figure in a snarled skein of intrigue and violence, including an in-

vasion by the aggressive power, which gets unraveled in time for an all-out battle after which the king is restored to power and the treaty is signed.

William Berke produced and directed, and Murray Lerner was executive producer.

Reviewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, June 22, 1951. Running time, 70 minutes. PCA No. 15276. General audience classification.

Tipo	Sabu
Lita Baron	
H. B. Warner	Sid Melton
Steven Geray	Bob Easton
Margie Dean	Francis Pierlot
Paul Marion	Ray Kinney
John Mansfield	Edward Clark
Harold Fong	Nick Thompson

ADVANCE SYNOPSIS

STOP THAT CAB (Spartan Productions) (Lippert)

PRODUCER: Arasha Haimson. DIRECTOR: Eugenio De Liguoro. PLAYERS: Sid Melton, Iris Adrian, Marjorie Lord, Tom Neal, William Haade.

COMEDY. Sid Melton is an harassed Hollywood hackie who drives by night. His wife is a scold who bullies him. Melton's adventures—actual and dreamt—include a scrape with a gang of jewel thieves; a search for a Hollywood producer with a female quiz program contestant; the premature birth of a baby in his cab, and finally a hectic argument with his visiting relatives.

CRIMINAL LAWYER (Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: Seymour Friedman. PLAYERS: Pat O'Brien, Jane Wyatt, Mike Mazurki, Mary Castle.

DRAMA. Pat O'Brien, a top-flight criminal lawyer, is fed up with his brilliant practice and longs only to retire to a quiet judgeship. His reputation for legal, but not always ethical, courtroom tricks scotches his chances to become a judge and he continues with his practice. Several exciting cases, requiring all his ingenuity (including the defense of his bodyguard, Mike Mazurki, on a murder charge) come up, before O'Brien, the smart criminal lawyer, becomes Mr. O'Brien, the judge.

MASK OF THE DRAGON (Spartan Productions) (Lippert)

PRODUCER: Sigmund Neufeld. DIRECTOR: Samuel Newfield. PLAYERS: Richard Travis, Sheila Ryan, Sid Melton, Michael Whalen, Lyle Talbot.

DRAMA. An American lieutenant is mysteriously killed upon returning from Korea. Richard Travis, his partner in a detective agency, promptly undertakes an investigation which leads him into the heart of Los Angeles' Chinatown and to a curio shop mentioned by the lieutenant just before he died. Travis then discovers a package sent by the officer from Hawaii, containing a jade dragon filled with a rare mineral. Travis returns to the curio shop for a showdown. He is about to be killed by the smugglers when the police come to the rescue.

SHORT SUBJECTS

ROAR OF THE IRON HORSE (Columbia)

Serial

Jack O'Mahoney, an undercover Government agent, is charged with defeating the sinister elements who are trying to prevent the building of a railroad in the far west of the 1890s. Enemies of the railroad include a wealthy land owner, a tribe of Indians and a disgruntled foreman. After countless hair-breadth escapes, O'Mahoney and his allies, an old prospector, a good Indian chief and Virginia Herrick, expose the plot against the railroad and kill the plotters.

Release date, May 31, 1951

15 Episodes

FLOWERS FOR MADAME (Warner Brothers)

Blue Ribbon Cartoons (7306) (Reissue)

Beautiful flowers from every part of the world come to life in this imaginative color cartoon. The flowers, passing before the judges' stand on colorful floats, demonstrate the native dances of their lands. A raging grass fire menaces the pageant, but the flowers use novel fire-fighting methods to kill the fire.

Release date, February 3, 1951 7 minutes

FLYING PADRE (RKO Radio)

Screenliner (14208)

The "flying padre" of the title is the Rev. Fred Stadmueller, Roman Catholic missionary in Northeastern New Mexico. The subject is an account of Father Stadmueller's day-to-day routine in his "parish" of 4,000 square miles. The priest pilots his own plane, making it possible to visit his 11 mission churches regularly.

Release date, March 23, 1951 9 minutes

PECK UP YOUR TROUBLES (Warner Bros.)

Blue Ribbon Cartoon (7308) (Reissue)

A little woodpecker has to think and act fast to elude a hungry cat. The chase grows even more violent when a bull dog joins in the fun. A terrific explosion climaxes the short.

Release date, March 24, 1951 7 minutes

A DAY WITH THE F.B.I.

(Columbia)

Produced by Louis deRochemont as a Reader's Digest-on-the-Screen presentation, this two-reel Technicolor documentary is a highly interesting report on the Federal Bureau of Investigation and its cooperation with local police authorities in detecting and apprehending the country's criminal and subversive elements. DeRochemont's camera covers the whole field of the Bureau's endeavors—its vast fingerprint files, its scientific crime detection in modern laboratories, the training of its agents. Climax-

ing the short are three hypothetical crimes which the F.B.I., working closely with local authorities, solves through a combination of daring, painstaking thoroughness and laboratory investigation.

Release date, July 27, 1951 19 minutes

SLEEP HAPPY (Universal)

Woody Woodpecker Cartoon (6352)

Woody Woodpecker bunks with Wally Walrus for the night. Woody's snoring and assorted antics give Wally a hectic, sleepless night. Comes the dawn and Woody struts off to work full of pep, leaving Wally limp.

Release date, March 26, 1951 7 minutes

CORN PLASTERED (Warner Bros.)

Technicolor Cartoon (7709)

A zany crow defies all the attempts of a terrible-tempered farmer to shoo him out of the corn field. The crow has a wonderful time, but the harassed farmer almost collapses.

Release date, March 3, 1951 7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S)=synopsis	Page		L. of D.		
ABBOTT & COSTELLO Meet the Invisible Man (116)	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2		Very Good
Abilene Trail (4946)	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S) 643	AYC			
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	June 23	905				Very Good
Ace in the Hole (5023)	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2		Excellent
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Not Set	81m	Apr. 7	(S) 794				
Air Cadet (115)	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2		Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	862	AY	A-2		Fair
Alice in Wonderland (color)	RKO Disney Feature	Aug., '51	75m	July 7	921				Excellent
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B		Excellent
Along the Great Divide (025)	WB Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1		Very Good
American Guerrilla in the Philippines (color) (032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2		Good
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Aug. 31, '51		June 2	(S) 870				
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2		Good
Apache Drums (123)	Univ. Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1		Good
Appointment With Danger (formerly United States Mail) (5019)*	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2		Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2		Very Good
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2		Good
BADMAN'S Gold	UA Johnny Carpenter-Allyn Lockwood	Apr. 3, '51	56m	Dec. 2		AY	A-1		
Bandit Queen (5011)	Lippert Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2		
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1		Very Good
Behave Yourself	RKO Shelley Winters-Farley Granger	Aug., '51							
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY			
Best of the Badmen (color) (176)	RKO Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B		Good
Big Gusher, The (306)	Col. Preston Foster-Wayne Morris	July, '51	68m	July 14	929				Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B		Good
Black Angel	Realtor Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137				Good
Blazing Bullets (5142)									
(formerly Gold Bullets)	Mono. Johnny Mack Brown	May 6, '51	51m	May 12	(S) 846		A-1		
Blue Blood (4904) (color)	Mono. Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1		Very Good
Blue Lamp, The (Brit.)	UA Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2		Fair
Bonanza Town (367)	Col. Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929				Good
Border Fence	Astor Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m						
Born Yesterday (344)*	Col. Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B		Excellent
Bowery Battalion (5111)	Mono. Leo Gorcey-Hunts Hall	Jan. 24, '51	69m	Feb. 17	714	A	A-2		Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Net'l Groups	RATINGS	
				(S) Synopsis	Page		L. of D.	Herald Review
Branded (color) (5009)*	Para. Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col. Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Breakthrough (010)*	WB David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Bridge of San Luis Rey	Astor Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44	642	AYC	A-1	Good
Buckaroo Sheriff of Texas (5066)	Rep. Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30				Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep. R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CAIRO Road (Brit.)	UA Eric Portman	July 6, '51						
California Passage (5005)	Rep. Forrest Tucker-Adela Mara	Dec. 15, '50	90m	Dec. 23	633	AY	A-1	Good
Call Me Mister (color) (104)*	20th-Fox Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)	Mono. Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S) 654	AYC	A-1	
(formerly Fangs of the North)	MGM Walter Pidgeon-Margaret Leighton	Aug. 17, '51	79m	May 26	(S) 863			
Calling Bulldog Drummond	Mono. Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S) 846		A-1	
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono. Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Captain Horatio Hornblower (color) (030)	WB Jennifer Jones-Laurence Olivier	Not Set		June 2	(S) 870			
Carrie	Para. Robert Clarke-Virginia Welles	June 10, '51	73m					
Casa Manana (5116)	Mono. Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929			Good
Cattle Drive (color)	Univ. Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cause for Alarm (118)	MGM Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Cavalry Scout (color) (5101)	Mono. Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
Chance of a Lifetime	Pilgrim Jon Hall-Liza Farrow	June, '51	67m	June 9	878			Good
China Corsair (316)	Col. Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Circle of Danger (formerly White Heather) (Brit.)	UA Robert Preston-Elizabeth Sellers	Aug. 3, '51						
Cloudburst	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Africa	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Nov. 19, '32	39			
Cohens and Kellys in Hollywood	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	72m	Dec. 30	(S) 644		A-2	
Colorado Ambush (4955)	Mono. Johnny Mack Brown	Jan. 14, '51	57m	June 18	887		A-2	Good
Comin' Round the Mountain (127)	Univ. Bud Abbott-Lou Costello	July, '51						
Company She Keeps, The	RKO Elizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
(formerly The Wall Outside) (109)	Col. Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Counterspy Meets Scotland Yard (307)	RKO Bill Williams-Carla Balanda	Not Set		Jan. 6	(S) 654			
Crackdown	Col. Pat O'Brien-Mike Mazurki	Not Set		July 14	(S) 930			
Criminal Lawyer	Realtor Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Criminals of the Underworld	RKO Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		B	Good
Cry Danger (115)	Rep. Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AY	A-2	Good
Cuban Fireball (5007)	UA Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	849	AYC	A-2	Superior
Cyrano de Bergerac	Rep. Rudy Ralston-Philip Ford	July 1, '51	60m	July 14	930			Fair
DAKOTA Kid, The (5067)	WB Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dallas (color) (011)	Lippert Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S) 914		B	
Danger Zone (5017)								
Dark Highway (formerly Mad With Much Heart)	RKO Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S) 554			
Dark Waters	Astor Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44				
David and Bathsheba (color)	20th-Fox Gregory Peck-Susan Hayward	Sept., '51						
Dear Brut (5021)	Para. Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox Richard Basehart-Gary Merrill	Aug., '51				AY	A-2	Good
Deported (103)	Univ. Maria Toren-Jeff Chandler	Nov., '50	88 1/2m	Oct. 21	537			
Dial 1119 (107)	MGM Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ. Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO Marie Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2	Fair
EMERGENCY Wedding (332)	Col. Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Emperor's Nightingale, The (color)	Rembrandt Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good
Experiment Alcatraz (107)	RKO John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
FABIOLA* (Ital.)	UA Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (120)	Univ. J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono. Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907			Average
Father's Little Dividend (124)*	MGM S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono. Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S) 643		A-2	
Fighting Caravans	Favorite Gary Cooper-Lily Damita (reissue)	Dec., '50	86m	Jan. 17, '31	59			
Fighting Coast Guard (5010)	Rep. Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting Sullivan, The (formerly The Sullivan)	Realtor Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fighting the Racketeers	Realtor Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
Fingerprints Don't Lie (5015)	Lippert Richard Travis-Sheila Ryan	Feb. 23, '51	58m	Apr. 14	802		A-2	Fair
First Legion, The	UA Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2	Very Good
The Five (391)	Col. William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	A-2	Good
Flame of Stamboul (314)	Col. Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751	AY	A-2	Fair
Flying Missile, The (335)	Col. Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1	Fair
Follow the Sun (112)	20th-Fox Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B	Good
For Heaven's Sake* (033)	20th-Fox Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B	Good
Fort Savage Raiders (365)	Col. Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766	AY		Good
Fort Worth (color) (028)	WB Randolph Scott-David Brian	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (Swiss)	UA Vivica Lindfors-Ralph Meeker	Aug. 24, '51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Francis Goes to the Races (125)	Univ. Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Franchise (color) (108)	Univ. Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)	20th-Fox Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Frontier Outpost (263)	Col. Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fugitive Lady (5011)	Rep. Janis Paige-Binnie Barnes	July 15, '51	78m				B	
Fury of the Congo (329)	Col. Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average

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GAMBLING House (formerly Mike Fury) (110)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gasoline Alley (301)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Gene Autry and the Mounties (351)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
G. I. Joe (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51						
Go for Broke (129)*	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Golden Salamander, The (Brit.)	UA	Anouk-Trevor Howard	Dec., '50	96m	Mar. 31	783	AY	A-1	Very Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Great Missouri Raid, The (5013) (color)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Groom Wore Spurs, The (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Grounds for Marriage (114)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614	AY	B	Fair
Guerrillas of the Underground	Realart	C. Bennett-Grace Fields (reissue)	May 15, '51	97m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
Gypsy Fury (formerly Wind Is My Lover) (Swed.) (5192)	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	63m	July 9	(S)406	A	B	
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Happy Go Lovely (color) (98)	RKO	David Niven-Vera-Ellen	July 8, '51	88m	June 16	886			Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861		A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S)722	AY		
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance (358)	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Here Comes the Groom (5101)	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921			Very Good
He's a Cockeyed Wonder (340)	WB	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
Highwayman, The (AA-20)	AA	Wanda Hendrix-Charles Coburn	Aug. 5, '51						
Hills of Ireland (color)	WorldTravel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	July 25, '51		Oct. 28	(S)546			
Hollywood Story (124)	Univ.	Richard Conte, Julie Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Hoodlum, The	UA	Lawrence Tierney	June 15, '51	61m	July 14	930		B	Fair
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2	Good
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hunt the Man Down (111)	RKO	Gig Young-Lynn Roberts	Dec. 20, '50	68m	Dec. 30	641	A	A-2	Fair
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922			Fair
I CAN Get It for You Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1	Excellent
I Was an American Spy (AA-19) (023)	AA	A. Dvoretzky-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784	AY	A-2	Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	852	AYC	A-1	Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 18, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A		Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906			Good
Iron Man, The	Univ.	Stephen McNally-Evelyn Keyes	Aug., '51	82m	July 7	922			Good
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jesse James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda (reissue)	July, '51	106m					
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Not Set						
Jim Thorpe-All American	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	685		A-2	Excellent
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S)794			
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June, '51	66m	May 12	846	AY	A-2	Good
KANSAS Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2	Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene (reissue)	July, '51	96m	Feb. 24, '38				
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2	Average
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2	Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	A/C	A-1	Good
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	905		A-2	Very Good
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good
Korea Patrol	UA	Richard Emory-Teri Duna	Jan. 6, '51	57m	Jan., '51	654	AY	A-2	Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set	93m	Apr. 14	(S)803			
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1	Excellent

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Last Outpost, The (color) [formerly New Guinea Gold] (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1	Good
Law and the Lady, The (formerly The Law and Lady Lovary) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	June 30	(S)914			
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Feb. 24, '51	60m	Dec. 30	642			Good
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Aug. 24, '51						
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B	Excellent
Let's Dance (color) (5005)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2	Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30			
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1	Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2	Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S)811			
Little Giant	Realart	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46				Good
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869	AY	A-2	Very Good
Long Dark Hall, The (Brit.)	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2	Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	July 27, '51						
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2	Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2	Very Good
M (347)	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B	Very Good
Ma and Pa Kettle Back on the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765			Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Not Set		June 2	(S)870			
Magic Carpet, The	Col.	Lucille Ball-John Agar	Not Set		July 7	(S)923			
Magnet, The (181)	Univ.	Stephen Murray-Key Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2	Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1	Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown	Mar. 11, '51	54m	May 12	(S)846			
Man With My Face, The	Univ.	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B	Very Good
Men Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2	Good
Maniac on Wheels (Brit.)	IRO	Dick Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930			Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913			Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m	July 14	(S)930		A-2	
Massacre in the Orient	Realart	Leo Carrillo-Turhan Bey	(reissue) May 15, '51	60m					
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B	Excellent
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m					
Million Dollar Pursuit (5028)	Rep.	Penny Edwards-Save Flagg	May 30, '51	60m	June 2	869	A	A-2	Fair
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2	Fair
Missouri, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1	Good
Mr. Ace	Astor	George Raft-Sylvia Sydney	(reissue) June 15, '51	85m	Aug. 31, '46				Good
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Donlan	Aug. 10, '51	81m					
Mr. Belvedere Rings the Bell (124)	20th-Fox	Clifton Webb-Joanne Dru	Aug., '51						
Mr. Imperium (color)*	MGM	Lana Turner-Ezio Pinza	Sept., '51	87m	May 12	845		A-2	Fair
Mr. Music (5007)*	Para.	Lane Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2	Excellent
Mr. Universe	UA	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1	Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B	Good
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1	Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m					
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1	Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B	
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B	Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43				Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706			Fair
My True Story (308)	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750	AY	A-2	Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m					
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1	Good
NATIVE SON	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906			Good
Naughty Aletto (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		B	Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Mar. 4, '51	61m	Feb. 24	721	AYC	A	Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S)818			
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1	Very Good
Never Trust a Gambler (326)	Col.	Dane Clark-Kathy O'Donnell	Aug., '51	79m					
New Mexico	UA	Law Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S)644	AYC	A-2	
Night Into Morning (formerly The People We Love) (130)	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2	Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A	Average
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Aug., '51		June 2	(S)870			
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C	Poor
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	B	Good
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1	Good
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Aug. 17, '51	77m					
Odette	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2	Very Good
Of Men and Music	20th-Fox	Concert Package	Mar., '51	85m	Nov. 25	590	AYC	A-1	Very Good
Oh! Susanna (color) (formerly The Goldenfide) (5008)	Rep.	Robt Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	AY	A-2	Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2	Excellent
On Moonlight Bay (color) (029)	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929			Very Good
On the Loose	RKO	Joan Evans-Robert Arthur	July, '51						
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B	Excellent
One Too Many	Hallmark	John Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634	AY	Average	
Only the Valiant (022)	WB	Gregory Pack-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2	Good
Operation Disaster (113) (Brit.)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661	AY	B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B	Very Good

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Operation X (333) (Brit.)	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A		Average
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m	May 12	(S)846			
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	56m	June 23	907			Fair
PAGAN Love Song (color) (112)*	MGM	Ether Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633	AY	A-2	Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Not Set	123m	Apr. 14	(S)803	A	B	
Pardon My French (French) - Passage West (color) (5022)	UA	Merle Oberon-Paul Henreid	July 27, '51	81m					
Payment on Demand (formerly Story of a Divorce) (171)*	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2	Very Good
Peking Express (5024)	RKO	Batter Davis-Barry Sullivan	Feb., '51	90m	Feb. 24	722	A	B	Excellent
People Against O'Hara	Para.	Joseph Cotten, Corinne Calvet	Aug., '51	90m	June 23	905		A-2	Good
Pier 23 (5018)	MGM	Spencer Tracy-Diana Lynn	Aug. 10, '51						
Place in the Sun, A (5102)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B	Good
Portrait of Clare (Brit.)	Para.	M. Clift-E. Taylor-S. Winters	Aug., '51	122m	Sept. 9	(S)479			
Prairie Roundup (363)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Pride of Maryland (5023)	Col.	Charles Starrett, Smiley Burnette	Jan., '51	53m	Jan. 27	690	AYC	A-1	Fair
Prince Who Was a Thief, The (color) (126)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prison Break	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879	AY	A-2	Good
Provier, The	Realart	Barton MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38				
Fygy Island (342)	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr., '51	85m	Mar. 3	742	AY	B	Good
RATON Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Not Set	81m	Apr. 7	(S)794	AY	B	Excellent
Red Shoes, The (Brit.) (color)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	A-2	Average
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar., '51	82m	Dec. 16	614	AY	A-1	
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)539		A-2	Good
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb., '51	72m					
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney	July, '51	92m	Dec. 9	606	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706	AY	A-2	Good
Rich, Young and Pretty (color)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922			Excellent
Ridin' the Outlaw Trail (364)	Col.	Charles Starrett-Smiley Burnette	Feb., '51	56m	Feb. 17	714	AYC	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	567	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov., '50	67m	Dec. 9	606	AYC	A-1	Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	June 30	(S)914		B	
Rocky Mountain (008)	WB	Erol Flynn-Patrice Wymore	Nov. 11, '50	83m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	UA	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rough Riders of Durango (5058)	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706	AYC	A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr., '51	61m	May 5	826	AYC		Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913			Good
Salerno Beachhead (formerly Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	78m	Oct. 27	87	AYC or AY	A-2	Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr., '51	89m	Apr. 28	817	AYC	A-1	Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Not Set		June 2	(S)870			Average
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22, '51	70m	July 14	930			Good
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	AY	A-1	Very Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	B	Average
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan., '51	77m	Dec. 16	614	A	A-2	Very Good
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY		
Secret Confessions of a Model	Realart	D. Darrioux-D. Fairbanks, Jr.	(reissue) Mar., '51	78m					
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	83m	June 30	913	A		Very Good
Secrets of a Sinner	Realart	Madge Evans-John Boles	(reissue) Mar., '51	63m					
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907		B	Fair
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb., '51	104m	Oct. 21	538	A	A-2	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Excellent
Short Grass (AA 18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Show Boat (color) (135)	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2	Excellent
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver Canyon (355)	Col.	Gene Autry-Pat Buttram	June, '51	70m	June 23	906		A-1	Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	AY	A	Good
Sinner's Holiday	Astor	George Raft-Randolph Scott (reissue)	Jan. 15, '51	95m	Oct. 4, '30	53			Good
Sirocco (348)	Col.	Humphrey Bogart-Marta Toran	July, '51	98m	June 9	878	A	B	Fair
Skipalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862			
Smoky (color) (043)	20th-Fox	Victor Jory-Irene Bentley (reissue)	May, '51	87m					
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amenda Blake	May, '51	84m	May 5	826	A	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B	Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	A-1	Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2	Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2	Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S)539			
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AY	A-2	Excellent
Spoilers of the Plains (5041)	Rep.	Rory Calhoun-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color) (334)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	Dec. 23	634		A	Fair
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m					
Steel Helmet, The (5006)	Lippert	Gene Evans-Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AYC	A-2	Excellent
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S)930		A-1	
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson (reissue)	June 1, '51	65m	Nov. 12, '38				

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Strangers on a Train (027)	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885	A	B	Excellent
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set	125m	June 16	885			Excellent
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922		B	Very Good
Sugarfoot (color) (016)	WB	Randolph Scott-Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr-Philip Shaw	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887	AY	A-2	Very Good
Tales of Hoffmann (color)	Lopart	Maria Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Tangier	Reallart	Maria Montez-Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw-Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Mar. 24, '45	2374			Fair
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril (172)	RKO	Liz Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Teresa (137)	MGM	Fier Angelli-John Ericson	July 27, '51	105m	Mar. 10	750	AYC	A-1	Good
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	Mar. 10	750	AYC	A-1	Good
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	74m	June 9	878		A-1	Good
That's My Boy (5026)	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	June 16	886	AY	A-2	Very Good
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	May 19	854			Fair
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	Apr. 7	793	A	A-2	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-1	Good
Three Husbands (119)	UA	Eve Arden-Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Steps North	Rep.	Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922	A	A-2	Good
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810	AYC	A-1	Good
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowell-Preston Foster	(reissue) June, '51	78m	Feb. 3, '45				Good
Time of Their Lives	Reallart	Abbott and Costello	(reissue) June 1, '51	82m	Aug. 17, '46				Excellent
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	(reissue) Dec., '50	76m					
Tokyo File 212 (175)	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810	AY	B	Fair
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862	A		Very Good
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Trio (Brit.) (5030)	Para.	J. Hayer-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517	AY	A-2	Excellent
Tripoli (5055) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Girls and a Guy	Col.	Janis Paige-Robert Alda	June 29, '51	70m	June 23	906			Fair
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905			Good
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	Dec. 16	613	A	A-2	Very Good
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Unknown Man, The (form. Behind the Law)	MGM	Walter Pidgeon-Ann Harding	Not Set	60m	June 30	(S)914			
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51						
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The (5191)	Monoc.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811			
Virginia City (018)	WB	Errol Flynn-H. Bogart	(reissue) Mar. 17, '51	121m	Mar. 23, '40	42			
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B	
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair
Warden of the Big House	Reallart	V. McLaglen-Jackie Cooper	(reissue) June 15, '51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	June 2	869	AY	A-2	Very Good
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589	AY	A-1	Good
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855	AY	A-1	Good
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May, '51	78m	May 12	846	AY	A-2	Good
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Whirlwind (354)	Col.	Gene Autry-Gail Davis	Apr., '51	70m	Apr. 7	793	AYC	A-1	Good
Wicked City	Col.	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	May 26	862		B	Average
YANK in Korea, A (346)	Col.	Lon McCallister-William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51						
You're in the Navy Now (formerly U.S.S. Taskkettle) (110)	20th-Fox	Kirby Cooper-Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good
Yukon Manhunt (5123)	Monoc.	Gaby Grant-Margaret Field	July 8, '51						

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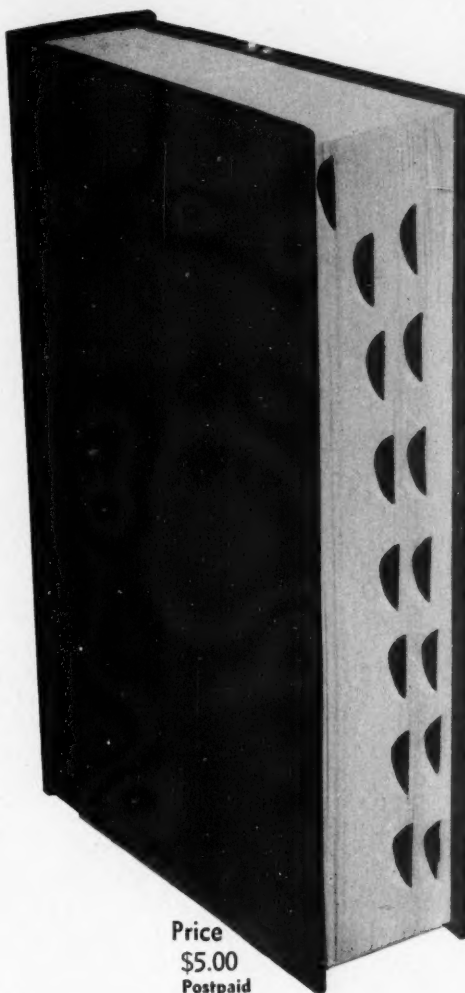
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